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At Corfu she went through all the irritation of a long quarantine:—

"My father stepped gracefully on the rim of our tub, and, grasping the ropes in one hand, left the other free to see-saw up and down in the true M.P. style, and said: 'Signor Direttore!' The Signor took off his hat and said 'Comanda!' with an extra squint; then my father waved his hand again, saying: 'Signor Direttore! J'ai voyagé con mia figlia in tutta la terra, and— Hang it! Tell him I never was so shamefully treated!'"

This was somewhat early in their journeying. A year or two later she "had arrived at that stage of polyglot which looked upon pure Italian as an understandable language."

At Hebron the people are

"proverbially uncivil to strangers. We found only one instance of this in a huge man who followed us about all the morning, grunting like a pig, to show that we were swine-eating beasts, till I felt quite ashamed of my objectionable habits. How the old Hebronite did grunt! He must have been brought up in a pig sty, he did it so naturally!"

Miss North's wonderful strength and courage are all the more striking and conspicuous because in this volume these endowments have to be inferred—they are never dwelt on. The old pilot who, after having accompanied the party up the Nile, afterwards acted in the same capacity for Mr. Lear, gave a faithful description of her:—

"This Bint was unlike most other English Bints, being firstly white and lovely; secondly, she was gracious in her manner and of kind disposition; thirdly, she attended continually to her father, whose days went in rejoicing that he had such a Bint; fourthly, she represented all things on paper, she drew all the temples of Nubia, all the sakkiahs, and all the men and women, and nearly all the palm trees; she was a valuable and remarkable Bint."

In truth, she seems to have exercised a great fascination upon young and old, and never once in her life seems to have known what it was to be bored. She always found some resource whereby to interest and amuse others; it never occurred to her that it was not worth her while to make herself agreeable. If there was nothing else to do, she sang to outlandish ladies who could not talk to her—or sang and whistled tunes to young listeners awed by her execution; just as her father did in Egypt, where he told long stories to the natives which delighted them. "It was very funny," says his daughter,

"to see the grave way they listened always, and then applauded, without understanding a single word. They liked his friendly trusting manner."

We reluctantly are compelled to withhold what she calls "the only unpleasant adventure that ever met my wanderings in any land." It was at Safed. Three roughs waylaid her; after their manner one of them tried to catch hold of her arm: "I picked up a great stone as big as my head, and told him in good English to 'be off.'" The fellows were cowed for the moment; then followed some judicial inquiry, and the rogues, or somebody like them, were proceeded against; the stone was solemnly brought into court, and the affair was compromised. But the story must be read in the writer's own words; to give extracts or to abridge it would be to rob it of its charm.

Mrs. Symonds has been well advised in publishing these later recollections. A more charming volume of travel it would be impossible to name, or one to which the reader is more likely to recur when the hours hang heavily and the brain needs to be exercised and refreshed without any danger of being fatigued. Of the hideous caricature which passes for a portrait and serves as the frontispiece all that can be said is that, presumably, it is a likeness, for it is an achievement of the photographic art. Not impossibly it may be a masterpiece of that art. Very surprising things have been done, are done, and will be done by that art, but few have surprised us more than this.

Barons of the Potomack and the Rappahannock.

By Moncure Daniel Conway. (New York, the Grolier Club.)

A CONSIDERABLE number of manuscripts, recently discovered in Virginia, and casting new light on its colonial gentry and their times, found their way into the collection of Mr. W. F. Havemeyer, of New York, and were entrusted to Mr. Conway for literary treatment. Himself a Virginian, the author has evidently performed a labour of love in giving each of these letters and documents its historical frame, and adding studies of colonial characteristics and social life in the two or three decades preceding the American Revolution. The title is not to be taken strictly, for outside the Fairfax family the Virginia gentry were only baronial by their connexion with titled families in England, and in their lordly life amid dusky retainers on large estates. Tobacco was the source of their wealth and dignity. Even the Church was supported by tobacco, and divided into "Oronoco" and "sweet-scented" parishes; and it was on a tobacco question that the Irish orator, Patrick Henry, began the "Home Rule" agitation of 1763, which ended in the War of Independence. But in the second quarter of that century, to which most of the newly discovered documents relate, the planters' sons were attracted by the new enterprises of Governor Spotswood, such as Western exploration, trade with the Indians, and the iron industry (in which George Washington's father was a pioneer). A chivalrous sentiment towards the mother country was also stimulated, and in 1740 a large Virginia regiment joined Admiral Vernon in his expedition against Cartagena, in which Lawrence (half-brother of George) Washington was the senior captain.

The chief novelty in this work is the fresh and not entirely local interest with

which Capt. Augustine Washington, father of the President, is invested. The biographers have all been mistaken even in their meagre accounts of him. This was, indeed, shown in Mr. Conway's introduction to Washington's agricultural letters, printed by the Long Island Historical Society (1889), by notes from a vestry book (of Truro parish) sent to him by the late Dr. Slaughter, historiographer of the diocese of Virginia. In the present volume Dr. Slaughter's own statement is printed, and the true story fairly made out by this and the newly discovered letters, which were unknown to him. The latter prove a connexion between the Washingtons of Virginia and the Grammar School at Appleby, in Westmoreland. It was already known that Mildred (Warner) Washington, whose husband (Lawrence) died in 1698, married George Gale, of Whitehaven, in Cumberland, where she died in January, 1700/1. She bequeathed 1,000*l.* to her husband, and he gave bond to educate her three children—John, Augustine, and Mildred Washington. On finding letters written by Richard Yates, head master of the Grammar School at Appleby (whose epitaph was written by Paley), to Augustine Washington and to his son Lawrence, Mr. Conway consulted Canon Matthews of Appleby, who writes:—

"I have had the opportunity of consulting an elderly clergyman, a native of Appleby, whose father was for many years the classical master at Appleby Grammar School. He informs me that he can recollect when he was a boy a search being made into the connexion of the Washington family, and his father ascertained beyond a doubt that General Washington's father, and probably his grandfather, certainly several members of the family, were educated at Appleby."

So far as Augustine is concerned, this seems confirmed by his selection of the school for his sons (by his first wife) Lawrence and Austin. On reaching his majority (1715) Augustine married Jane, daughter of Caleb Butler, an eminent lawyer in Westmoreland county, Virginia, and purchased the family mansion, Wakefield, from his elder brother John. In 1724 the Principio Iron Company negotiated with him for iron found on a farm of his in Stafford county; he became its agent, and in 1725 conveyed a cargo of iron to England. His wife died in 1728, and on March 6th, 1730/1, he married Mary Ball, daughter of Col. Joseph Ball, of Virginia, by his second wife, Mary Johnson, an Englishwoman and widow. On this point Mr. Conway writes as follows:—

"The Rev. C. C. Colton, an English author, states that Capt. Washington first met his bride in England. He was thrown out of a carriage and into the company of a lady who emigrated with him to Virginia. The incident is said to have occurred in Cheshire (Lacon, ii. p. 112). The clergyman's story has been discredited because Lossing connected with it the notion that George Washington was born in England, in disregard of the General's own statement and the record of his Virginian godfathers and godmother. It now appears, however, by the facts revealed in this book that Colton knew what he was writing about. When Col. Joseph Ball died, in 1711, his widow, who was an Englishwoman, disappears with her two children—Eliza Johnson (child of her first husband) and Mary Ball—from the records and registers of Virginia. Forty years later Col. Ball's son

purchased relics of the Virginia Balls from a Mrs. Johnson in England (Hayden). Mary Ball is first traceable in Virginia as Mary Washington, and her letters to her half-brother in London show intimacy with his wife, who seems to have never been in America. Now that we have letters showing Capt. Washington's friendships in England, along with other facts, there is no reason for discrediting the clergyman's statement."

M. Bayard, who travelled in America in the last century, was informed by one of the Washington family, Mrs. Throckmorton, that Capt. Augustine Washington was a deist, but at any rate he was active in parish affairs. The descriptions by Custis and Lossing of the burning of Wakefield and the removal of the family to Fredericksburg are quite mythical. Capt. Washington thought the place unhealthy, and removed to Epsewasson, now famous as Mount Vernon, which he had purchased in 1726 from his sister Mildred (Gregory). On this estate (2,500 acres) he settled in 1734-5; he was sworn a vestryman of the parish (November 18th, 1735); he represented it in the House of Burgesses; and yet this residence at Mount Vernon, and the fact that the Father of his Country passed his childhood there, have only now come to light. Capt. Washington recommended Charles Green for holy orders to the Bishop of London. In July, 1737, he returned from London on a ship "with convicts," and was present at a vestry, August 13th, when his candidate Green was elected rector. Soon after the rector appointed a "convict" (William Grove) clerk. There was a division of feeling about this, and as a compromise Grove was eventually made sexton. Mr. Conway suggests that Grove may have been the "convict" whom the Rev. Jonathan Boucher (Washington's friend) says, Capt. Washington purchased as a schoolmaster, and who taught his illustrious son. The removal of the family to the house on the Rappahannock, near Fredericksburg, may have been caused by the fire mentioned in a letter of Richard Yates, master of Appleby School, to Augustine Washington, dated October 9th, 1741:—

DEAR SIR, — In the midst of your late calamity wch. you suffer'd by fire, for which I am sincerely concern'd, there's a more sensible pleasure to find room for congratulation; and I do most heartily give you joy of your son's happy escape out of y^e midst of a danger y^e prov'd fatal to so many about him, and I pray God he may live long to enjoy y^e satisfaction and benefit of his advancement in y^e army as well as to give a comfort to his father.

Mr. Deane (whose intentions and conduct are and always have been so friendly to you and your sons) will say enough to you about your son Austin's desire to study y^e Law, so y^e He will spare me y^e trouble of saying more than y^e; if you think it convenient for him to be educated that way, I believe he will take abundance of pains to shine in a profession on which he has set his heart. Not but that I have that opinion of y^e Lad's goodness y^e if he thought it were not agreeable to your sentiments he w^d reconcile his thoughts to any other employment you sh^d think most expedient for him.—I am, with my best respects to Major Washington, Dear Sir, Your most affectionate Friend and Very Humble Servant, Rⁱ: YATES.

Major Lawrence Washington, eldest son of Capt. Augustine, though he had escaped the disaster at Cartagena, did not reach Virginia until late in the following year.

Joseph Deane, of Whitehaven, wrote to him July 24th, 1741:—

"Wee have had dismall accounts: how to judge is very uncertain.....I hear Con^d Gouge have wrote to England and accuses your Virginians of cowardice, and that they are all or most of them back.....As to state affairs I am no judge, but your fine Admirall hath got great applause tho' he cu'd not take the Town. And some is blamed for storming the fort (much) without first a breach."

John Lewis, of Warner Hall, Virginia, sends a cargo to Jamaica on one of his ships, and (June 28th, 1742) invites Lawrence to accept from it gratis anything he desires. He tells him much pleasant gossip about his young friends, and as an "affectionate Kinsman" adds:—

"I cannot see what delight you can take in such a life. I heartily wish you safe here with Honour, that so wished for title, so much desired to be gained in the field of Battle; but I think may as deservedly be acquir'd at home in the service of his Country, County, Parish and neighbourhood, in Peace and Quietness."

Capt. Augustine Washington died on April 12th, 1743, leaving the larger part of his property to his two sons by the first wife. To Lawrence was bequeathed the estate he named Mount Vernon, and to Mount Vernon Lawrence took his bride, Ann Fairfax, on the day of their marriage, July 19th, 1743, on which he is congratulated in a pleasant note of Yates, who reports his own married felicity:—

"for be it known to you that I was married also on y^e 12th of May, ye day sacred and solemn to all schoolmasters of Appleby, but particularly so to me, before I made it my wedding day; being not only y^e day upon which y^e school was founded (as you may yet remember if you have not forgot Nansey Huetson) but y day likewise on which my Presentation to the School bore date just 20 years before."

Nansey Huetson, it is explained, was a matron who had bequeathed her savings for an annual treat to the boys. Major Lawrence Washington (born in 1718) became an eminent man, and was president of the Ohio Company. Mr. Conway's work contains the only composition of his yet discovered—a letter to some unnamed official personage in England. It is well written, and indicates a knowledge, remarkable in the middle of last century, of the geography and resources of the Ohio and St. Lawrence rivers and regions.

In connexion with Lawrence Washington's attendance at Appleby School a pleasant anecdote is related by the Rev. C. B. Norcliffe, of Malton. It was the untoward fate of his grandfather, Admiral Hugh Robinson, to surrender the British ships at Yorktown. General Washington mentioned to him that their brothers had been class-mates at Appleby:—

"He dined with General Washington that day; and it was owing to Washington (as he used often to say, and tell his wife to put down in writing) that he did not see the inside of a French prison. By an article in the treaty of surrender the British Army was to become prisoner of the Americans, the Navy of the French."

Mr. Conway prints several letters from Lord Fairfax and his cousin the Hon. William Fairfax, which enable him to follow the fortunes of that family in Virginia. It is evident that George Washington

owed much to both men, and probably also to Mrs. William Fairfax, whose portrait, painted by John Smibert, of Edinburgh, while she was as yet Deborah Clarke, is here finely engraved. "The countenance," as Mr. Conway remarks,

"is at once powerful and refined; it can hardly fail to impress one with a feeling that the influence of Deborah Fairfax may have been of importance in forming the character of George Washington, so much of whose boyhood was passed under her roof."

The volume also contains a portrait of Thomas, Lord Fairfax—unfortunately lettered "Lord Thomas Fairfax"—the original of which hangs in the Masonic Lodge at Alexandria (Virginia), one of Major Lawrence Washington, and illustrations of Sabine Hall on the Rappahannock, and Bruton parish church at Williamsburg. The earliest known letter of George Washington (May 5th, 1749) is given in facsimile, and so is a note of Lord Fairfax. Washington's letter—extremely neatly written—to his half-brother Lawrence, then in the House of Burgesses at Williamsburg, shows his seventeenth year burdened with responsibilities for his mother's affairs. He apologizes for not going to Williamsburg, his horse being too poor to travel, and there being no corn to feed him.

Mr. Moncure Conway, who has long been known by his services to Washington's biography, deserves much credit for the careful way in which he has edited his documents, and the skill with which he has collected information illustrative of them. He has made out of the materials at his command a highly readable volume, quite worthy of its handsome exterior. The De Vinne Press has spared no pains to make the volume a beautiful specimen of American workmanship, and it is a pity that the edition should be limited to "three hundred and sixty on Italian hand-made paper and three on vellum."

The Poetical Works of Samuel Taylor Coleridge. Edited, with a Biographical Introduction, by James Dykes Campbell. (Macmillan & Co.)

THOUGH Mr. Dykes Campbell has been unable, notwithstanding all his research, to unearth a single unpublished verse of Coleridge's that was worth unearthing, he has given us by far the most complete edition of Coleridge's poems that has ever appeared. Besides this he has produced a monograph on the life of the poet so full and yet so compact that it must needs supersede its predecessors. In dealing with works of this kind it is always easy for the critic to point out sins both of omission and of commission; but where such sins are so few as those to be found in this volume, to direct prominent attention to them, in a review article whose brevity will not allow justice to be done to a tithe of the merits of the book, would be as unfair to our readers as to the author. Scarcely ever is there a biography issued from the press that is free from slight errors which, if challenged in a review, would furnish material for several columns of strictures. On the whole, it may be said that Mr. Campbell's biographical sketch is as admirable in accuracy as in

proportion and symmetry. Only on very rare occasions does it appear that further research might have resulted in the discovery of new facts such as would enable the reader to form a true judgment of Coleridge's complex character. Perhaps, however, that portion of the biography which deals with the poet's life at Jesus College, Cambridge (where he was entered as a sizar in 1791), might have gained by a little expansion. In the career of a man of poetic genius there is often no period more important, as certainly there is none more plastic, than that which is covered by his undergraduate days. Notwithstanding such notable cases of "poetic families" as those of the Brontës, the Tennysons, the Rossettis, poetic genius seems to be governed by none of those laws of heredity about which it is so much the fashion in these days to talk. The probabilities are always in favour of a poet's early environment being as anti-poetic as that of Shakspeare and Shelley. The poet's entry into college life is, therefore, very likely to be the first occasion when he meets his kind in the matter of true sympathy. In every arena of life "birds of a feather flock together." And it is inevitable that the effect of the impact of his surroundings upon him, at a period of the poet's life when mind and character are so specially sensitive to every impression, should remain through his entire life.

There can be no doubt, for instance, that the fact of Coleridge's going to Jesus College, Cambridge, had a very great influence upon him as a thinker. It was at the time when William Frend's controversial pamphlets (published by Bloom, of St. Ives, Hunts, because they could not be published at Cambridge) were producing a very great effect, not only at Jesus, but among many undergraduates of other colleges. With regard to those of Jesus, it may be said, perhaps, that they generally sympathized with Frend, and Coleridge's bold expressions of sympathy made him at once a marked man. When Frend, a Fellow of Jesus, was tried in the Vice-Chancellor's Court in May, 1793, for having given expression not only to Unitarianism in religion, but to opinions equally obnoxious in politics, Coleridge comported himself in such fashion at the trial that he must needs afterwards move under a cloud at Cambridge. Moreover, one of Coleridge's intimate friends was a man who, although his name is now forgotten, was, as some who knew him have asserted, the originator of the entire movement—John Hammond, of Fenstanton. A Fellow of Queens', a man of great accomplishments, a good Hebrew scholar, a botanist, an enthusiastic amateur gardener, and an original thinker—a talker rather than a writer—Hammond nevertheless, in his pamphleteering quarrels, such as that with Cowling, showed himself to be a master of a vigorous polemical style. Coleridge and other undergraduates used to visit Hammond at his house, about ten miles from Cambridge; but perhaps the only record of him that is likely to survive is George Dyer's 'Ode' to him, "written in a garden," the best poetical effusion of that eccentric man.

The monograph is not entirely free from that droll patronizing tone which every man feels called upon to adopt as soon as

he writes about Coleridge. While the Wordsworthian speaks with hushed breath of the leader of his choice, and while the Shelleyan does the same with regard to Shelley, the Coleridgean is never tired of dwelling upon Coleridge's infirmities of character. How many preachments, for instance, have there been upon Coleridge's incapacity to finish a work of poetic art! and how many causes—all of them to Coleridge's disparagement—have been found for this infirmity of his! No one has thought it worth while to inquire whether Coleridge's habit of leaving his finest poems unfinished did not arise from that excess of artistic strength in one direction of poetic art, leading to weakness in other directions, which is seen in all artists save the very greatest.

In the art of poetry one of the chief graces is the achievement of such an artistic fusion of the sequences that they shall seem to read like one sentence. When these fused sequences become inseparable parts of a great and artistically fused whole, the result is an 'Oresteia,' a 'Divina Commedia,' a 'Hamlet,' or a 'Macbeth.' Some poets, while incapable of constructing in ever so rough a fashion a work of art of any length beyond that of a few hundred lines, are capable of fusing their verses up to that extent and bringing them to absolute perfection, as we see in the case of Keats. Nothing can be finer than the fusion of 'Hyperion.' Line for line, it may be compared with the work of the great masters. But the poetic energy necessary to the production of work like this is enormous. Keats's stock of energy was exhausted before he could finish the third book. Wordsworth's power of fusion was as great in regard to a limited number of sequences as Keats's, but much more limited as regards continuity. On the other hand, the voluble genius of Walter Scott enabled him to furnish rough and raw drafts of poetic narratives of great vigour—narratives having an artistic beginning, middle, and end—but he was apparently without the power of artistically fusing more than two or three sequences. The same may be said of Byron, whose entire body of work could not furnish a single sequence of fifty lines that is properly fused, or that is not disfigured by half a dozen slovenly verses. Shelley's 'Cenci' seems to indicate that, had he lived, he might have shown the power of realizing a complete artistic conception in a form perfectly fused throughout.

Now in criticizing Coleridge it is always necessary to remember that in this power of fusing poetic sequences he has scarcely an equal in English poetry. But in all the arts the best is the enemy of the good, and it was, we suspect, this very power of fusing and perfecting sequences that caused him to leave so much of his best work unfinished. While Scott and Byron could dash off a rounded story in diction not much above that of prose, Coleridge's fastidious attention to the poetic medium prevented him from getting beyond a comparatively small number of lines; for if it is true that unheard melodies are sweeter than those that are heard, it is equally true that to certain kinds of poets the unwritten line is greater than the written one, and a too acute consciousness of this fact when at work will paralyze a

poet of Coleridge's temperament. And then, again, opium is nearly as destructive as alcohol itself to that power of concentrating all the forces of the "poetic mind" from which alone great and complete poems can spring. The fusion in Coleridge's best work is seen in a thousand ways—in the alliterations, in the elisions, in vowel composition, and, above all, in the dominance of the rhyme music. Take 'Kubla Khan,' for instance. From the first line to the last it is one and indivisible. A remarkable instance of this fusion is seen in the introduction of caves of ice in the palace described by Purchas. Purchas's words are these:—

"In Xamdu did Cublai Can build a stately Palace, encompassing sixteen miles of plaine ground with a wall, wherein are fertile Meddows, pleasant Springs, delightful Streames, and all sorts of beasts of chase and game, and in the midst thereof a sumptuous house of pleasure."

Now, the poet's object being to give an imaginative landscape that should combine all that could be brought into one beautiful picture of the luxurious and the wonderful, his favourite word "paradise" was indispensable; and as, to give it its proper power, it had to be a rhyme-word, and as the only true rhymes to "paradise" that could call up a proper objective picture were "ice," "spice," and "rice," the first of these words was selected. But so true a master of fusion as Coleridge would not and could not leave the introduction of the ice caves until they were actually wanted for rhyme purposes. He introduced them earlier, in a detailed description of the palace, in order to make practical use of them afterwards.

The same fusion is apparent in 'The Ancient Mariner,' and still more apparent in 'Christabel,' where the entire poem is so fused as to show no weaknesses, either in rhyme music or in vowel composition. In order to carry on such perfect fusion as this through a poem of any length the genius of Æschylus, or Sophocles, or Dante is needed. But Coleridge's fragments are finer, from the artistic point of view, than the completed poems of any one of his contemporaries.

Coleridge's unveracity about his own poems is another favourite subject of comment among his admirers. For some reason or another the rule of construction in regard to any statement by Coleridge as to the date and origin of a poem is this: the statement is assumed to be false until it is proved to be true. No doubt Coleridge was in the habit of speaking with great looseness as to the dates of his poems. For instance, we agree with Mr. Campbell that the lovely allegory 'Time, Real and Imaginary,' attributed by Coleridge to his "schoolboy days," must have undergone great and radical revisions at the time when it first appeared in 'Sibylline Leaves.' Yet it was easy and natural for Coleridge to associate this perfect little poem, as it now stands, with his school days, when some far inferior form of it might have been composed. Indeed, the best defence of Coleridge against the impeachment of having, through vanity or from an instinct for deception, claimed for his early youth poems which from internal evidence belong manifestly to the ripest

period of his artistic life, lies in the fact that his entire work shows him to have been an insatiable elaborator. His method, we think, can be best shown by referring to a fine generalization upon the technicalities of art, plastic and literary, which Rossetti made some years ago, when criticizing the 'Parables and Tales' of Dr. Gordon Hake:

"The quality of finish in poetic execution is of two kinds. The first and highest is that where the work has been all mentally 'cartooned,' as it were, beforehand, by a process intensely conscious, but patient and silent,—an occult evolution of life: then follows the glory of wielding words, and we see the hand of Dante, as that of Michelangelo,—or almost as that quickening Hand which Michelangelo has dared to embody,—sweep from left to right, fiery and final. Of this order of poetic action,—the omnipotent free will of the artist's mind,—our curbed and slackening world may seem to have seen the last. It has been succeeded by another kind of 'finish,' devoted and ardent, but less building on ensured foundations than self-questioning in the very moment of action or even later: yet by such creative labour also the evening and the morning may be bled to a true day, though it be often but a fitful or an unglowing one. Not only with this second class, but even with those highest among consummate workers, productiveness must be found, at the close of life, to have been comparatively limited; though never failing, where a true master is in question, of such mass as is necessary to robust vitality."

How many English poets since Shakespeare can be brought under the first of these categories it would be difficult to say; but we believe that among the second the most notable example is Coleridge. Not, of course, that the mere excellence of a poem necessarily implies elaboration. We know from Shelley's manuscripts that he elaborated a good deal, otherwise there is nothing even in such a poem as the 'Ode to the West Wind' that might not conceivably be thrown off at a heat by a poet with such a genius as Shelley's, and with habits so temperate as his. But in Coleridge's case it is the kind of excellence—or rather it is the combination of opposite excellences—shown by his best work that can only be explained, if explained at all, as being the result of artistic elaboration.

There is not room here to discuss 'The Ancient Mariner,' in which the changes are numerous and, in some instances, transfiguring. No doubt most readers are familiar with the various forms in which that unique poem has appeared. The changes made in several other poems of Coleridge's are also before the eye of the world. 'Youth and Age,' for instance, which seems so homogeneous, is well known to be a patchwork poem, one portion having been written at one period of the poet's life, and one at another, while the conclusion consists of lines taken from a so-called sonnet, and welded into the little poem at the end with a marvellous skill and daring, though not, perhaps, to the advantage of the poem.

With regard to 'Christabel,' though there is not much external evidence of elaboration (for the changes preserved by J. P. Collier and others are really not important), there is plenty of internal evidence that an artistic elaboration of the rarest and most intense kind was called into play. For instance, whatever was really to have been

the future course of the story, the situation of unequalled terror in which the heroine is left at the end of Part the First was intolerable. A foreshadowing of a happy ending was absolutely necessary before the second part could be entered upon. And Coleridge set himself to work to foreshadow it in what is called the "conclusion to Part the First." This conclusion is at once a recapitulation of the incidents that have gone before—a recapitulation that is as succinct as a newspaper summary—and a prophecy as to the future. No doubt a plan such as this might have occurred to any poet. But the execution—what an exercise of all the powers of all the different kinds of poets was required for that! One of the greatest of all the difficulties of the poet's art is to write a brief summary of events that shall be poetry, and at the same time business-like, dramatic, and picturesque. Some, indeed, have affirmed that Dante alone has succeeded in making, under the conditions of poetic art, the statement, brief yet full, such as it is the function of prose to achieve. But to do this in verses that are as full of picture as any narrative poetry can possibly be, as full of drama as any dramatic poetry can possibly be, and yet in a movement whose lyrical witchery has been achieved by the most perfect alliteration, "liquification," and vowel composition—a witchery that has never been equalled in the English language—was in the power of one poet alone—Coleridge. Now that this recapitulatory statement of matters of fact must have been sketched out in a form far less lyrical and immeasurably more imperfect than we now get it—that it must have been *cartooned*, in short—is certain—certain from what we know of the movements of the human mind when dealing with language, especially with the English language, that requires so much manipulation by the poetic artist. And yet if Coleridge had been asked for the date of this marvellous conclusion to Part the First, he would naturally and inevitably have given the date of the original cartoon. The perfection born of an unwearying elaboration would seem to him to have been always there. And how much of what the editors and critics of the great poet—following blindly other presumptuous editors and critics—persist in calling his unveracity may be explained in the same way!

No doubt it may be said in answer to this that if Coleridge's habit of elaborating his work exonerates him from the charge of practising a wilful deception in giving a later date to certain poems than can be established by the historic facts of the case, this same habit of elaboration lends great improbability to his story of the genesis of 'Kubla Khan.' And as this, we fear, cannot be gainsaid we may as well confront it at once. In a general way it is best not to "consider too curiously" the question what may have been the changes in a beautiful poem or a perfect line. It is, indeed, always a misfortune for the reader when some busy bibliographer persists in thrusting under his eyes some earlier and inferior form of some favourite line or passage; and for that reason it is in one sense fortunate that no manuscript of 'Kubla Khan' does exist. Yet in this, as in all other respects, 'Kubla Khan' stands by itself as the greatest marvel of mere

poetic expression in the English language save 'Christabel'—a marvel in which are combined, among other excellences, the opposite forces of the two opposite kinds of poets—those who record the emotions aroused in the poet's soul by the pageantry of nature and the world of man, and those who, entering into competition with the worker in the plastic arts, endeavour to render the pageantry in an objective picture. And the question whether 'Kubla Khan' was or was not composed in a dream has an interest of a very special kind. It touches, indeed, upon the great subject of the movements of the poetic mind when at work—a subject of the deepest interest to all critics. A few lines from the opening of the familiar fragment will make these remarks more lucid:—

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.

So twice five miles of fertile ground
With walls and towers were girdled round:
And here were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

*But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover!*

That the first eleven lines of this extract were written without any other changes than those recorded by Leigh Hunt, the substitution of "decree" for *ordain* and "sea" for *main*, is not impossible. But it is the form the poem takes at the twelfth line—the line we have italicized—that gives the critic pause; for it is here that the real marvel of the writing begins—a marvel the effect of which is to combine the rapturous exclamatory method of one mood of the poetic mind with the simply descriptive methods of the opposite mood. Had the poem gone on in the simple indicative fashion with which it opens—had the twelfth line stood

There was a deep romantic chasm which slanted,
or

There yawned a deep romantic chasm which slanted,
it would not have been absolutely impossible to imagine that the poem underwent no revision, although even then it would have been difficult to think that such an amazing combination of the greatest musical triumph in the English language with the greatest pictorial triumph could have been poured out in one stream. As regards poetic expression, all things, however, were possible to Coleridge, except the feat of working a positive miracle—a miracle that should abrogate those inexorable laws by which the human mind works. But supposing there were no other changes, it is incredible that the twelfth line began with

But oh! that deep romantic chasm which slanted,
—incredible on account of the elaborate and self-conscious descriptive writing that follows it.

Moreover, the ravishing music of Coleridge, like the ravishing music of all our best rhyming poets, depends largely upon his yielding to the magic of mellifluous rhymes. The richer the poet's mind, the more

easily able is he to allow rhyme to act as his rudder. To the born rhymist it is far more easy to write in rhyme than to write in prose; for in prose there is nothing in the verbal medium to suggest ideas, while the associative power of the mind when the poet is in search of rhymes is constantly pulling up from the abysmal depths of personality riches of thought and emotion which have lain there for years, and would never have come to light but for the poet's quest of rhymes. And, as we have seen when speaking of Coleridge's power of fusion, the rhyme-demands had something to do with the course the poem took: the caves of ice, which Purchas never dreamt of, owed their existence to the demands of rhyme. In a word, this wonder of poetic art, which we are asked to believe was composed in a dream—in that condition of the mind when "monarch reason" has quitted his throne, and when the mimic fancy wakes,

Compounds a medley of disjointed things,
A court of cobblers or a mob of kings—

is more full of the subtlest artistic effects, some of them being of a most self-conscious kind, than any other poem in the English language. That verses may be composed in dreams every poet knows; but the question is whether poetry in which all the forces of poetic art are carried to the highest possible pitch can be composed in that condition, even though the poet be Coleridge himself. In a dream the ends are achieved without means. That, indeed, is the fundamental difference between the dream of sleep and the waking dream of life. Coleridge's familiarity with the writings of David Hartley was so great that we might be sure there would be nothing in his statement as to the origin of the poem which would run counter to these words of Hartley's: "That dreams are, in part, deducible from the impressions and ideas of the preceding day, appears from the frequent recurrence of these in greater or lesser clusters, and especially of the visible ones, in our dreams. We sometimes take in ideas of longer date, in part, on account of their recency: however, in general, ideas that have not affected the mind for some days recur in dreams only from the second or third cause here assigned." Coleridge, in his preface to the poem, tells us that he "fell asleep in his chair" at the moment when he was reading Purchas's 'Pilgrimage.'

With regard to the additions to Coleridge's poems given by Mr. Campbell, these are, as we have said, absolutely valueless. The most notable contribution of this kind consists of the first two parts of 'The Three Graves.' It will be remembered that of this poem parts iii. and iv. only have been published, and that they were first printed in the *Friend* of September 21st, 1809, with an introduction in which the verses were described as parts of a tale consisting of six parts. The beginning of the story contained in the first and second parts was then told in prose. These two opening parts have now been found, and Mr. Campbell has been able to print them from Coleridge's autograph manuscript. Of parts v. and vi. there seems to be no trace; and this is fortunate. The two parts with which the reader is familiar, although the narrative embodied in them is told with considerable

power, lack all Coleridge's peculiar charm and magic. The power is of the coarse, realistic kind which is foreign to Coleridge's genius, the diction is hard and prosaic. In true poetic qualities they are scarcely above the ballads of Southey. They are, however, far superior to parts i. and ii. now given. These are barren of imagination, and full of the makeshift inversions and hackneyed locutions which make the bastard ballad of the eighteenth century the most wearisome of all reading. It is a pity that they should ever have turned up at all. The manuscript having been discovered, however, the appearance of the verses in type was inevitable, for we live in days when the reading public has been entirely demoralized by over-zealous editors.

NEW NOVELS.

All Along the River. By the Author of 'Ishmael,' &c. 3 vols. (Simpkin, Marshall & Co.)

'ALL ALONG THE RIVER' is one of the most pathetic stories that Miss Braddon has written—the story of a child-wife left alone immediately after her marriage whilst her husband goes out to serve with his regiment in Burmah. She is caught in the toils—how, or with what consequences, it is not necessary to say. The situation is natural, or at any rate quite conceivable, and there are not many, even of our latter-day weavers of romance, who could have traced it from beginning to end with so much grace and power as the author has brought to the elaboration of her idea. It is in some sense a painful story, though not on merely conventional lines; and, indeed, a too hasty reader might easily get to the end of the book without perceiving the main feature which lifts it above the conventional. The title-page, by the way, reads "All Along the River: a Novel.....in Three Volumes"; but the novel is in two volumes, and vol. iii., still with the same title-page, consists of a number of independent short stories. This is an inaccuracy which should have been avoided.

The Last Sentence. By Maxwell Gray. 3 vols. (Heinemann.)

IF—after all that has come and gone in the way of favourable criticism—anything were wanted to prove the real quality of the work of the author of 'The Silence of Dean Maitland,' 'The Last Sentence' should do so. For ourselves we recognize not much appreciable difference between it and the common or manufactured three-volume novel; unless it be its appearance of unfulfilled ambition. The material of the new book mostly consists of situations that should be moving in the extreme; we say they should be, not that they are. Phases of feeling of the humbler sort, trivial incidents, are, for the most part, eschewed in a story built on very tragic lines. Yet of the finer effects of tragedy there is no trace. The author never rises, consequently never carries the reader, to the required height. A notable lack of artistic balance, an absence of the inevitable "word," and a woeful need of elimination and selection are conspicuous. No one with real feeling for style could have written, at least have left, sundry pages of un-

adulterated padding—one instance, the remarks on skating, will suffice. Of the events of the story it would be unfair to say more than this: as in 'Dean Maitland,' the hero—this time he is a fascinating "legal gentleman"—maintains a lifelong silence on an important event in his history. Complications involving his own peace and that of others follow. The climax is when he is obliged to pronounce sentence of death on his own child. Other and (seemingly) even more dramatic situations are used, but, so far as we may judge, they are poorly conceived and presented. Of the improbabilities involved in the story there is little need to say anything. Some authors have the power of forcing temporary conviction on their readers; here this is hardly the case, however. It seems to us that in sundry quiet descriptions of nature, especially in relation to human emotion, the book excels; they may not be gifted with the most graphic or striking touch, but they from time to time show quiet force and a certain temperament.

What Ails the House? By A. L. Haddon. 3 vols. (Allen & Co.)

THERE are points about 'What Ails the House?' which make certain portions of it not merely readable, but even exciting and engrossing. These terms do not apply to the novel as a whole, for the author has chosen to dissipate his interest almost as fast as he raises it by a feebly devised setting of letters which are supposed to pass between the distracted "authoress," her impatient publishers, her husband, her literary adviser, and sundry female and feeble relations. The joke would be more manifest and entertaining if the inability to construct, alleged in the aforesaid letters concerning the aforesaid "authoress," were not so patent a reality throughout the story as a whole. A. L. Haddon's readers will be much disposed to suspect that he, or she, has, with the best intentions, framed a marred picture in the hope of rendering it more presentable. In any case it is fair to say that there are plenty of materials for a very good romance in 'What Ails the House?' and that the initial plotting and construction necessary to put them properly together should have occupied less time, and given less trouble to both author and reader, than the trivialities which have been allowed to take their place.

A Ruthless Avenger. By Mrs. Conney. 3 vols. (Hutchinson & Co.)

MRS. CONNEY has put together a capital sensational romance on somewhat old-fashioned lines. 'A Ruthless Avenger' is a story of virtue and villainy, of crime and the tracking of crime, of jewels and elopements, of a coronet usurped, recovered, and thrown away; but the author has not been satisfied with mere sensations and improbabilities. She has done her best to make things follow each other in natural sequence and on adequate motives, and for the most part she has been successful. More than once or twice, when the reader recognizes trite incidents and well-worn machinery, a fresh turn is given to the development of the story which relieves it from banality. Here and there, no doubt, Mrs. Conney is commonplace and

melodramatic, and she does not make the best of all her situations. Still her novel is quite above the average of its kind, and is thoroughly entertaining.

The Red Sultan. By J. Maclaren Cobban. 3 vols. (Chatto & Windus.)

THIS is a most exciting story of the adventures of a Scotch laird in Morocco at the end of the last century. He goes there in search of a grandfather who proves to have been dead some forty years, but he finds several Scotch relations and friends, who have attained positions of importance in the Moorish empire by becoming renegadoes. He also becomes involved in the rebellion of Muley el Yezed against his father the Sultan Sidi Mahommed, in the course of which he has some hairbreadth escapes and performs prodigies of valour. The only regrettable part of the story is that he marries his stupid cousin Madge instead of a most fascinating and perfectly beautiful slave-girl who is devoted to him. The rather stilted puritanical style, in keeping with the narrator's character, is fairly well sustained, though there are too many annoying *ex post facto* remarks, like "But I was soon to discover what cruelty and ferocity lay hid under this apparent life of gentleness and peace," scattered about the book. A good many of the characters and some of the incidents are taken from Dr. Lempriere's interesting 'Tour in Morocco'; but the author has made them quite his own by the spirited and coherent flow of his narrative. Especially admirable is the character of Muley el Yezed, in whom the mingled ferocity of the Moor and comparative culture of the European, due to his hybrid origin, are blended in the most convincing manner. He is certainly a considerable creation. The Scotch Basha, Mr. Mearns, who seems to be an invention of Mr. Cobban's, is humorously represented, especially in the scene where he discovers himself to the adventurers and demands a "pinch of sneeshin'," the first he had taken for forty years and more.

The Twilight of Love. By Charles H. E. Brookfield. (Ward & Downey.)

'THE TWILIGHT OF LOVE' contains four most depressing stories which reveal the shady side of stage life. They all deal with the rather commonplace subject of an unequal yoke, in which one side gives all the love and the self-sacrifice, while the other fattens on the tangible results of the homage. In two cases the men are the culprits, in the other two the women. The only story which is at all good is 'The Road to Success.' Here the description of the wretched little Jew, Lionel Mendes, who raises himself by means of the woman who adores him, and then kicks over the ladder of his success, is clever; but even in this the end is cheap and melodramatic, and the poetic justice dealt out to the characters is not convincing. In the other stories the characters are too slightly sketched to convey much interest to the reader during the few pages in which he has them before him. The book is not bad, but it does not show sufficient ability in dealing with obvious and

sentimental objects of injustice to make it considerable.

Deux Races. Par Alfred de Ferry. (Paris, Calmann Lévy.)

'DEUX RACES' is an extremely able novel, containing many excellently drawn characters, and, above all, a hero and heroine of extremely different types, having only, indeed, this much in common—that the heroine is a lady and the hero a gentleman. They are husband and wife, and the heroine deserves a better fate than the wrecking of her life, without the world's knowledge, by the misconduct of the husband. The latter, however, is not what would ordinarily be called in society a bad man, and he is extraordinarily lifelike. The sad, dull ending of the story is entirely unexpected by the hardened reader, but singularly like what might be expected to occur in fact.

Minie et Pojarski. Par Adolphe Badin. (Paris, Armand Colin & Co.)

We have received from the publishers of this novel several belonging to a library of historical novels, of which some are old books republished and others apparently written specially for the library. Of those now sent several are but dull, and the least so, on the whole, the present volume, which is suitable for young people. It is a little odd to find in a novel specially devoted to Central Russia the statement that the famous monastery of Troitsa stands on a hill, an observation which proves that the writer has never been there.

THE LITERATURE OF THE EARLY CHURCH.

A Popular Account of the Newly Recovered Gospel of St. Peter. By J. Rendel Harris. (Hodder & Stoughton.)

A Fragment of the Apocryphal Gospel of St. Peter found at Akhmim, in Egypt. Translated from the Greek. (Norgate & Co.)

Bruchstücke des Evangeliums und der Apokalypse des Petrus. Von Adolf Harnack. (Leipzig, Hinrichs.)

Evangelii secundum Petrum et Petri Apocalypses quæ supersunt ad fidem Codicis in Ægypto nuper inventi. Edidit cum Latina Versione et Dissertatione Critica Adolphe Lods. (Paris, Leroux.)

Christian Classics Series.—*The Two Epistles of Clement to the Corinthians, the Epistle of Polycarp to the Philippians, the Teaching of the Twelve Apostles.* Translated, with Introductions and Notes, by H. E. Hall. (Religious Tract Society.)

In the winter of the year 1886-7 a parchment codex was found in a tomb in the Christian cemetery at Akhmim, in Egypt, containing a large portion of the Book of Enoch in Greek and fragments of a gospel and an apocalypse. Bouriant in 1892 edited this MS., which he thinks belongs to the eighth or ninth century. The fragments of the Gospel and Apocalypse are in a different handwriting from that of the Book of Enoch. The Gospel states that it is written by St. Peter, and Bouriant could not help inferring that the Apocalypse was intended to be the Apocalypse ascribed in ancient times to the same apostle. Unfortunately he merely edited the MS. without commentary, and with no facsimile of the MS. or discussion of its history. Some passages in the MS. are evidently corrupt or defective. We are consequently without the complete materials necessary for forming a judgment on the value of the discovery that has been made, and we must wait till M. Bouriant publishes the next fasci-

culus of the *Mémoires* in which the text was first given to the world. It could not be expected, however, that scholars would be silent till they had full information, and many editions of the Gospel and Apocalypse have appeared, with or without dissertations.

Mr. Harris's work is styled a popular account, but the essence of its popularity consists in its careful avoidance of Greek type. The arguments are thoroughly scholarly, and we doubt if one not versed in New Testament introduction could make much of it. It is full of interesting suggestions hazarded on a hurried study of the Gospel. Some of these have proved incorrect. Thus, for instance, there is no sufficient reason for regarding the Gospel as docetic. The two passages to which Mr. Harris and others have appealed are such that they might have been written by an orthodox author, and scholars have adduced similar passages from writers whose orthodoxy has never been doubted. Mr. Harris's translation is decidedly good, but he probably obscures one of the features of the Gospel when he translates *ποτίσας* "Let us give him to drink." He has embodied in his renderings several emendations which he ought to have given in Greek.

The version published by Messrs. Norgate is not so accurate. It translates *ἄθρον* by "struck" and *ἄθεν* by "where"—"gone away where he was sent" instead of "gone away to the place whence he was sent"; and there are other slight mistakes. But the text is on the whole easy, and therefore there was no opportunity for making many errors.

The tractates of M. Lods and Harnack are valuable. They both contain editions of the texts of the Gospel and Apocalypse, a full statement of all the information that can be gathered in regard to them from early writers, an examination into the character and date of the two works, and copious notes on various disputed points. M. Lods lays out his material with great clearness. Harnack has accumulated a larger amount of suggestive notes. He deserves special praise for drawing attention to the fact that some of the statements made by Justin Martyr in regard to Christ, which are not found in our gospels, occur in this Gospel of St. Peter. In consequence of this he raises the question whether this gospel was not one of the gospels which Justin Martyr included in his 'Memorabilia' of Jesus. If the decision were to be in the affirmative, it would alter considerably the opinions that are now prevalent in regard to one or other of the Synoptic Gospels. But the question is only raised and not settled.

Mr. Hall's translations are not so good as some that have already appeared, such as those of Lightfoot, but they are not bad. There are traces of carelessness which ought not to have been visible in so small a book. Thus in chap. ix. of the First Epistle of St. Clement it is said of Enoch "his death was not found." Mr. Hall unwarrantably alters this into "his body was not found." In the third chapter of the 'Didache,' Lightfoot translates accurately, "For from all these things thefts are engendered." Mr. Hall has "For from these things spring [sic] theft." The introductions are short, useful, and on the whole accurate.

EDUCATIONAL LITERATURE.

English Education in the Elementary and Secondary Schools. By Isaac Sharpless. (Arnold.) —Dr. Harris, who edits the "International Education Series," to which this volume belongs, contributes a short preface. It is decidedly worth reading and thinking about. He shows how our systems, past and present, of education are influenced by the English love and practice of local self-government, hence the contrast between our system and those now established in the rest of Western Europe. In his brief survey of our methods of teaching

he considers that our monitorial and pupil-teacher systems are "the most noteworthy feature"—we should hardly have expected this; and he, moreover, falls into the strange error that our "fagging system" is the outcome of arrangements bequeathed to us by Bell and Lancaster. The main body of the work is devoted to consideration of our schools from the lowest to the highest. Dr. Sharpless spent much of the winter of 1890-1 in visiting our schools and investigating all that goes on in them. He is a friendly but keen critic, who has the happy knack of being able to look at us both from our own standpoint and from that of the United States. He plainly sees our shortcomings, but is appreciative of our good points. Indeed, to an English educationist his remarks are encouraging—on the whole unexpectedly so. He clearly thinks that not only have good times (of education) come, but that better times are coming. "In no country has there been a more radical improvement in any score of years; while wise legislation, rigidly enforced, has held all that has been gained. There is much for Americans to learn, both to avoid and to copy, from this progress." We can especially commend the chapters devoted to our public elementary school system and to secondary education. Of secondary education under the control of the State there is little to be said, for it does not exist. How great a gap is thus left in our system of schooling he points out, and quotes an eloquent passage from Matthew Arnold to emphasize the deficiency. As Dr. Sharpless says, this secondary education is now in the hands of a number of private schoolmasters of all degrees of goodness and badness, of a few Nonconformist bodies, and of certain endowed schools, mostly in connexion with the Church of England. If we are fortunate enough to be again criticized by the author ten years hence, there is little doubt that the chapter on secondary education will have to be rewritten and greatly enlarged. Of our public elementary schools the account is full, and in the main accurate. Dr. Sharpless is hardly aware to what extent the supply of free places in schools has grown; this growth has taken place since his visit. To-day, owing to the action of the Education Department, there must be provided a free place in school for every child who demands it. With gratuitous schooling compulsory attendance is more prevalent, although in this country compulsion is not yet so stringently enforced as Dr. Sharpless believes it to be—certainly not so much as in some continental countries. In this respect our action is in strong contrast with that of America, where only about half the states of the Union have any compulsory laws, and fewer still enforce them. It appears that in this respect, and in neglect of school opportunities, the record of the United States is surprisingly disappointing, for, according to the census of 1890, "illiteracy is growing faster than the population in some states." Dr. Sharpless speaks well of the thoroughness of the work done in our public elementary schools, and judges very favourably the methods adopted by H.M. Inspectors at their annual visits to schools. He considers one result of the English system to be that the school course is scanty; but the programme, such as he finds it, is well worked out. He insists over and over again on the thoroughness and accuracy of the work. We are told, too, that enthusiasm is less apparent in our schools than in those with which the author is more familiar. The account of our great public schools will interest American more than English readers. These old foundations are not easily understood by outside critics. Similar institutions would be impossible elsewhere. We are glad, however, to find that Dr. Sharpless admires the best side of them, and quotes not altogether disapprovingly a German report of 1877: "In learning, our higher schools are far in advance of the English schools, but the

education there is more effective, because it supplies at the same time a better preparation for life."

School Board Chronicle Edition of the Code, 1893-4. Edited with Preface by Richard Gowing. (Grant & Co.)—This most useful edition of the Code contains an immense amount of valuable information concerning the working of our public elementary schools. It is well arranged, fully indexed, and contains departmental decisions arrived at during the past year on questions of administration, of fee grants, and other matters which have presented difficulties to managers of voluntary schools and to School Boards. It seems to be a complete and accurate guide to grant-earning schools, and explains clearly the requirements of the Education Department as well as, to a large extent, those of the Science and Art Department also.

Alcuin and the Rise of the Christian Schools. By Andrew Fleming West. (Heinemann.)—When we read the statement in Mr. West's preface that his account was "based mainly on a study of Alcuin's writings," our hopes were, perhaps, unduly stimulated. For there is a great deal of valuable matter in these writings still waiting to be extracted by one who has the zeal to work through them patiently and the critical training to appreciate and combine his data. Mr. Bass Mullinger's book on 'The Schools of Charles the Great,' so far as it goes, is illuminating and scholarly; but we have only to read Prof. Dümmler's contribution 'Zur Lebensgeschichte Alchvins,' which appeared in the *Neues Archiv* (Band xviii. Heft 1) almost simultaneously with Mr. West's book, to see how much may yet be learnt from Alcuin's letters alone by a student who has his eyes open for new lights on the biography. And Dr. Dümmler only gives us specimens of what he knows, having doubtless a larger store in reserve. The writer of the present life has a different notion of what is meant by "a study of Alcuin's writings." He contents himself for the most part with looking up the well-known references to the letters, and reproduces in a plodding style the facts which they supply. But he does not even avail himself of all the help which the editors of the 'Monumenta Alcuiniana' have placed at his disposal. For example, he makes Alcuin leave York for Aix-la-Chapelle in 792, when the letter in which he mentions his departure refers expressly to his having witnessed events at York duly assigned in the margin of the edition to the year 793. The reader who wants fresh information as to the particulars of Alcuin's life need not trouble himself to read Mr. West's book. The volume, however, forms part of a series bearing the exceedingly modern title of "The Great Educators," and from the point of view of the series Mr. West is, no doubt, justified in regarding Alcuin's place in the history of education as his principal subject. He devotes, therefore, by far the largest part of his book to a description of the educational methods current in the eighth century, to a summary of the contents of Alcuin's educational writings, and to an account of Alcuin's pupils and of his influence on later times. All this bears evidence of careful compilation, and, on the whole, may be trusted as a fairly intelligent sketch of the matter in hand. But it shows not a trace of the higher qualities of the historian. There is a want of perspective which cannot but often mislead the reader who is new to the subject, a want of appreciation of the relative importance of facts in the history of learning, and a proneness to apply modern standards of efficiency to work which in its own day was good and honest and satisfied known requirements. Mistakes in detail occur too frequently. We read on one page of "Yarrow" and "Coelfrith" for Jarrow and Ceolfrith. We are told of Charles the Great's schools "going down only in the general crash of the tenth century, when a new barbarism overran Western Europe"; whereas few

survived the ninth century, and the tenth was the period of their revival, at least in Germany and in some parts of France. On p. 57 Mr. West commits himself to several extremely loose statements as to the position occupied by the monasteries in the church system. The difficulty raised as to the meaning of a passage in one of Alcuin's letters ('Monumen. Alcuin.,' lxxviii.) is obviated at once by the change of "cuilibet" into *cui libet*. It is unpardonable to alter Alcuin into "Albinus" "for the sake of convenience of translation" into Mr. West's metrical version; nor can we acquit him of a strange anachronism when he speaks, in Alcuin's time, of "the existing indifference or antagonism in the Church to the subtleties of Aristotle."

PALESTINIANA.

The City and the Land. (Palestine Exploration Fund.)—Under this title the Committee of the Palestine Exploration Fund have published in a convenient form seven lectures that were delivered last year on subjects connected with the exploration of Palestine. The lectures contain nothing that is new, but they bring the aims and chief results of the labours of the Fund before the public in an attractive and popular way. In the first, on 'Ancient Jerusalem,' Sir C. Wilson, who surveyed the city in 1864-5, gives his views on the topographical features of ancient Jerusalem, and points out certain places where excavations would lead to important discoveries. He also suggests that land upon which excavations could be carried out should be purchased before prices become prohibitive. The second, by Major Conder, on 'The Future of Palestine,' contains interesting information respecting the Jewish agricultural colonies that have been successfully established in Palestine during the last twenty years. There is no physical reason why the prosperity of the Holy Land should not be equal to that of former days. All that is required is a sufficient population to rebuild the fallen terrace walls and fence again the ancient vineyards, and this the Jewish colonization societies appear to be rapidly supplying. The next lecture, on 'The Natural History of Palestine,' is by Canon Tristram, the highest living authority on the subject, who tells us that there is no spot in the world "where you can bring together so closely the animals, the birds, the insects, the land shells, and the plants of the far north, of the tropics, and what we call the Germanic region—the temperate zone." There are flora and fauna of the coast and highlands, of the desert, of the Jordan valley (identical in many cases with those of Southern India, and of Nubia and Abyssinia), and a remnant left of the Alpine flora and fauna on the top of Hermon and Lebanon. Mr. Besant, who for more than twenty years was the indefatigable secretary of the Fund, deals with 'The General Work of the Society,' a subject on which he is well qualified to speak. The present position of the Fund and the constant support that it has received from the public are very largely due to Mr. Besant's exertions, and amusing instances are given of some of the difficulties encountered in carrying on the work. 'The Hittites' fall to the lot of Dr. Wright, who, when he first announced their discovery, was as one crying in the wilderness. The lecture gives a useful summary of the more prominent facts that have thus far been ascertained respecting a people who long held their own against Assyria on the one hand, and Egypt on the other. There is also an interesting account of the manner in which casts were obtained of the inscriptions at Hamah and the stones themselves were saved from destruction. In 'The Story of a Tell' Prof. Flinders Petrie, from the result of his own and Mr. Bliss's excavations, traces the history of Tell el-Hesi (Lachish) in relation to the general course of civilization. Founded originally by the Amorites

about the beginning of the seventeenth century B.C., Lachish lay waste during the period of the Judges, was rebuilt by the Jewish kings, and after a long decline "fell into permanent desolation, before the flourishing period of Greek and Roman dominion in Palestine." The results obtained by the excavations are of great value; and the discovery of a cuneiform tablet, of the same date as those found at Tell el-Amarna, and forming part of a correspondence between Egypt and Palestine, shows that it is quite possible, by excavations in other mounds, to recover much of the pre-Israelite history of the Holy Land. The last lecture, on 'The Modern Traveller in Palestine,' by Canon Dalton, contains much sound advice on the books that a traveller should read or take with him, the places he should visit, and the spirit in which a nineteenth century pilgrimage should be made. There are a few misprints, which will no doubt be corrected in a future edition, and we hope it may be found possible to add a lecture or chapter on the geology and meteorology of the country.

Regesta Regni Hierosolymitani (MXCVII.-MCCXCI.). Edited by Reinhold Röhricht. (Innsbruck.)—The catalogue of letters and State Papers relating to the Latin Kingdom of Jerusalem, which has lately been published by Prof. Reinhold Röhricht, supplies a want that has long been felt. The arrangement is strictly chronological, and there are no fewer than 1,519 different entries. The first is the letter purporting to have been written (September, 1097) by the Greek Patriarch of Jerusalem and the Bishop of Puy to the faithful of the North, to announce the capture of Nicæa and three victories gained by the Crusaders. The last is a letter of recommendation (January 23rd, 1292) from Pope Nicholas IV. to Philip of France, in favour of the ambassadors who had been sent by the King of Armenia to seek assistance against the Moslems. No document pertinent to the subject is omitted. Papers of importance are carefully epitomized, whilst those of slight consequence are only briefly noticed. At the end of each entry reference is made to the works in which the document has been published. The value of the work to students is greatly increased by complete indices of persons and places, a glossary, and a list of the books to which reference is most frequently made. Many of the documents are of great interest, and they contain much valuable geographical information. From the latter point of view the treaties made in the last half of the thirteenth century between the Latins and the Sultan of Egypt are especially interesting. Prof. Röhricht's name and his numerous valuable papers and works on subjects connected with the Holy Land are so well known that it is almost superfluous to add that the catalogue is most complete, and that it bears evidence throughout of the wide reading and sound judgment of its distinguished editor.

OUR LIBRARY TABLE.

MR. WILLIAM ARCHER SHEE'S *My Contemporaries* (Hurst & Blackett) is hardly destined to achieve a wide popularity. Written in that strange variety of English, interlarded with scraps of French, usually found in novels supposed to depict fashionable society, the volume consists chiefly of Mr. Shee's recollections of life between 1830 and 1870, to which are added some dull stories which have long ago had their day. The recollections can be of little interest to anybody except the writer; but they are less objectionable than his revival of old scandals, of which the mention can only serve to cause unmerited pain and annoyance. It is true that some pretence is made of concealing the identity of the persons referred to by the use of initials, even in cases where there can be no possible reason for such a course. We read, for in-

stance (p. 8): "I had a great treat last night, however, *en petit Comité* at the Duchess of L.'s in Carlton House Terrace. Her Grace's receptions on these occasions are everything that can be wished.....Last night the two best private singers in London (*selon moi*) were there." There can be no more reason for concealing the name of his hostess than for writing *Comité* with a big C. But the writer is capricious in the use of initials. A few pages further on he informs his readers that he dined on one occasion with G—, of the 3rd Guards, who that evening commanded the Bank picket, and the other guest was Col. Trelawny, also a Guardsman. Why should Col. Trelawny's name be handed down to posterity, while his host is merely described as G—? Mr. Shee sometimes visited the theatres, and he says he was present when Kean took his farewell of the stage, adding, "I did not shed a tear!" The writer, however, is not always so impassive. He felt the "sincerest sympathies" for Sir Robert Peel when that statesman was endeavouring in 1834 to form a ministry; and a few years later the diary contains another feeling passage, which we cannot refrain from quoting: "I confess I rather pity the Queen for having to lean so entirely on others." We have not many opportunities of discovering Mr. Shee's opinions on literature. We learn, however, that in 1858 he could not understand why everybody read Carlyle's 'Life of Frederick the Great,' and on the next page he speaks of Macaulay's style as terse. One example will suffice to show Mr. Shee's knowledge of politics. In a foot-note on p. 318 he writes of Mr. Gladstone's total loss of parliamentary prestige.

Thomas Chalmers (Methuen & Co.), being by Mrs. Oliphant, was sure to be better written than most biographies, yet it is not so good as she might well have made it. It has not, of course, the value of her lives of Irving and Tulloch, for they were at first hand, whilst this is a compilation from Dr. Hanna's four volumes. Like them, it is disappointingly impersonal, affording but rare glimpses of the man as distinct from the preacher and author; it is silent, too, sometimes as to important facts, the dates, for instance, of Dr. Chalmers's marriage and of his departure from Glasgow. Besides, the volume is unluckily disfigured by careless slips such as "Hannah Moore," and the statement that the diarist James Melville flourished "a hundred years" before Dr. Chalmers. There was no special reason, unless, indeed, the Free Church Jubilee, why Mrs. Oliphant should retell the story of the Disruption, but, having undertaken the task, she should at least have learnt that the presbytery of Strathbogie could have nothing to do with the Auchterarder settlement, for Strathbogie is in Aberdeenshire, Auchterarder in Perthshire. One may know that she has mixed up the Marnoch case; still, one's confidence is shaken in the whole of her sixth chapter.

The new issue of the *Annual Register*, published by Messrs. Longman & Co., presents no peculiar features, and its execution is similar to that of recent years. We are always inclined to think that the index is not sufficiently full, and that the English political part is not written in that tone of calm narration of historic facts which is the best to adopt in such a work. But here our criticism stops. It would be easy by picking sentences to support the contention that the work is not so impartial as it ought to be, but we might be answered by the picking of other sentences telling in the opposite direction; and it is not in fact impartiality which is lacking, for both sides in politics and the leaders of both sides are criticized and attacked. The foreign chapters are also competently executed, and their authors have not this year, any more than they have in past years, gone out of their way to introduce matter not strictly within the lines of such a publication.

UNDER the title of *How the Codex was Found* (Cambridge, Macmillan & Bowes), Mrs. Gibson and Mrs. Lewis give an account of their two journeys to Mount Sinai and their discovery (of which we have made mention more than once) of a palimpsest of the Gospels in a Syriac version similar to the Curetonian.

THE *Times* has followed up the reprint from its columns of biographies of eminent men by republishing its *Annual Summaries* from 1851 to 1875 (Macmillan). As we said of the obituary notices, it is a pity these excellent articles have not been revised.

We have received a reprint, in pamphlet form, of Mr. S. Butler's ingenious speculations *On the Trepanese Origin of the Odyssey* (Cambridge, Metcalfe); *Teacher and Scholar*, a touching notice of the late Bishop of Durham by his successor (Birmingham, Cornish); and *The Society of Authors*, an address by Mr. Besant, giving vigorous expression to his well-known views.

THE following London booksellers have forwarded their catalogues: Mr. Edwards (theology), Messrs. Ellis & Elvey (valuable), Mr. Galwey (good), Messrs. George & Son, Messrs. Gowan & Son, Mr. Gray (topography), Mr. Higham, Mr. Irvine, Messrs. Jarvis & Son (good), Messrs. Lawrance & Hill, Mr. Maggs, Messrs. Maurice & Co., Mr. May, Messrs. Myers & Co., Messrs. Nichols & Co., Messrs. Rimell & Co., Messrs. Sotherton & Co. (good), Mr. E. Spencer, and Messrs. Suckling & Gallo-way.—We have also received the catalogues of Mr. Baker, Mr. Downing (two), Mr. Hitchman, Mr. Thistlewood, Mr. Wilson, and the Midland Educational Company of Birmingham, Mr. Toon (interesting) of Brighton, Messrs. George's Sons (good) of Bristol, Mr. Johnson and Messrs. Macmillan & Bowes (mathematics) of Cambridge, Mr. Brown (good) and Mr. Clay of Edinburgh, Mr. Carver of Hereford, Mr. Miles of Leeds, Mr. Howell (two good catalogues), Messrs. Parry & Co., Mr. Potter, and Messrs. Young & Sons (two good catalogues) of Liverpool, Mr. Thorne (good) of Newcastle-on-Tyne, and Messrs. Hiscoke & Son of Richmond, Surrey.—M. C. van Langenhuyzen, of Amsterdam, has sent us a catalogue of the historical library of the late Very Rev. F. N. Smits; M. Neubner, of Cologne, one of history and literature of the Reformation; and M. Nijhoff, of the Hague, one of genealogical and heraldic books.

We have on our table *A Concise History of England and the English People*, by the Rev. Sir G. W. Cox, Bart. (W. H. Allen),—*English Grammar*, by R. Jackson (Percival),—*The Odes of Horace, Books I. and II.*, Text with Translation by R. W. Reynolds (Hodder & Stoughton),—*Xenophon's Anabasis, Book VI.*, edited by the Rev. G. H. Nall (Macmillan),—*The French-English Vade-Mecum or General Interpreter*, by A. Vuillard and P. J. Armstrong (Remington & Co.),—*Chemistry for All*, by W. J. Harrison and R. J. Bailey (Blackie),—*The Chronicles of the Sid; or, the Life and Travels of Adelia Gates*, by A. E. Orpen (R.T.S.),—*The Victorian Tourist's Railway Guide*, edited by Telemachus (Melbourne, Fergusson & Mitchell),—*The Mechanics of the Earth's Atmosphere*, by C. Abbe (Washington, Smithsonian Institution),—*A Manual of Machine Drawing and Design*, by D. A. Low and A. W. Bevis (Longmans),—*Tuberculosis*, by J. Oldfield ('The Vegetarian' Office),—*Popular Information concerning Infectious Diseases*, by H. Sworder (Renshaw),—*The Negro in the District of Columbia*, by E. Ingle (Baltimore, the Johns Hopkins Press),—*Papers of the Manchester Literary Club, Vol. XVIII.* (J. Heywood),—*The Light of Britannia*, by O. Morgan (Cardiff, Owen),—*The Natural Right to Freedom*, by M. D. O'Brien (Williams & Norgate),—*Annals, Anecdotes, Traits, and Traditions of the Irish Parliaments, 1172 to 1800*, by J. R. O'Flanagan (Dublin, Gill),—*Borderland Stu-*

dies, by H. Pease (Simpkin),—*The Priest in Politics*, by P. H. Bagenal (Hutchinson),—and *A Chronicle of Small Beer*, by J. Reid (Isbister).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bartram's (R.) *Home Devotions, or Praise and Prayer for Use in Families*, 12mo. 2/6 cl.
Bompas's (W. C.) *Northern Lights on the Bible*, cr. 8vo. 3/6
Lonsdale's (late Rev. J.) *Sermons*, selected and edited by Rev. E. L. Bryans, cr. 8vo. 6/ cl.
Robinson's (Rev. C. H.) *The Church and her Teachings*, Addresses, 12mo. 2/ cl.
Solty's (H. S.) *Gospel according to St. Mark*, cr. 8vo. 3/6 cl. (Biblical Manuals.)

Fine Art.

Bell's (N.) *The Tourist's Art Guide to Europe*, 12mo. 5/ cl.
Poetry.
Hallam (Arthur), *Poems of, with an Introductory Note by R. Le Gallienne*, small 8vo. 5/ net.
Horace, *Odes and Epodes*, trans. by Sir S. De Vere, 7/6 net.

Philosophy.

Spencer's (H.) *Principles of Ethics*, Vol. 2, 8vo. 5/ cl.
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Chesterfield (Phillip Dormer, 4th Earl), *Memoirs of the Life of, by W. Ernst*, 8vo. 10/6 cl.
Dictionary of National Biography, edited by S. Lee, Vol. 35, royal 8vo. 15/ net.
Dillon's (Major the Viscount) *The Story of Whitehall Palace*, oblong 8vo. 2/ bds.
Lincoln (Abraham), by J. T. Morse, 2 vols. cr. 8vo. 12/ cl.

Geography and Travel.

Ferguson's (J.) *Ceylon in 1893*, cr. 8vo. 7/6 cl.
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Philology.

Herodotus, *Book 8, Urania*, with Introduction and Notes by E. S. Shuckburgh, complete, 12mo. 4/ cl.

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Disease (The) of Inebriety from Alcohol, Opium, &c., its Etiology, &c., cr. 8vo. 6/ cl.
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Thomas's (P. A.) *Enunciations in Arithmetic, Algebra, Euclid, and Trigonometry*, 12mo. 2/ cl.

General Literature.

Bacon's *Advancement of Learning*, Book 2, by Selby, 3/6 cl.
Baldon's (H. B.) *The Merry Month, and other Prose Pieces*, cr. 8vo. 5/ cl.
Breton's (F.) *The Crime of Mansell Grange*, 3 vols. 3/6 cl.
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Goethe, *The Maxims and Reflections of, translated by B. Saunders*, 12mo. 5/ cl.
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FOREIGN.

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Baentsch (B.) *Das Heiligkeits-Gesetz Lev. xvii.-xxvi.*, 4m.
Steinmeyer (F. L.) *Beiträge zum Verständnis des johanneischen Evangeliums*, Part 8, 2m.
Thalhofer (V.) *Handbuch der katholischen Liturgik*, Vol. 2, Part 2, 2m. 40.

Fine Art and Archaeology.

Boswillwald et Cagnat (R.) *Timagad, une Cité africaine sous l'Empire romain*, Part 2, 10fr.
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Mission française au Caire, Vol. 6, Part 3, 20fr.

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Ciceronis *Epistularum Libri XVI.*, editio L. Mendelssohn, 12m.
Gutschmid (A. v.) *Kleine Schriften*, Vol. 4, 20m.
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Herbst (L.) *Zu Thukydides*, Part 2, 3m. 60.
Jeep (L.) *Die Lehre von den Redetheilen bei den lateinischen Grammatikern*, 8m.
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Pouville (E.): *Petites Ames*, 3fr. 50.
Scherer (W.): *Kleine Schriften*, 2 vols. 23m.

MR. CURZON'S MEMNON.

MR. CURZON seems to be setting up a new canon of criticism, and limiting the subjects of poetry, as far as they are legendary, to legends of a "good" period. Mr. Gosse finds a legend of "respectable antiquity," as he says, in the epigrams inscribed on the statue of Amenhotep III. Of course these are not "independent poems"; they are very much better evidence—real inscriptions. I have not Cougny's edition (1890), which Mr. Curzon cites, but Jacobs (Lipsie, 1817), when giving four of the poems, says that these and several others were inscribed by tourists on the statue. He adds references to the learned Pottius and others. No one could very easily be acquainted with the epigrams and not know that they were inscriptions, testifying to the existence of a legend at a given time. Now Mr. Gosse needs no more than this for a legitimate subject of poetry. He has not to prove that the Memnon story existed in the time of Cambyse, nor that Cambyse broke the statue—nay, nor that the statue was of "desolate marble." Does Mr. Curzon think he should have said "desolate red-brown sandstone, mixed with pieces of white quartz," which is accurate according to Brugsch? Obviously this would not scan. A legend is a legend. That of Memnon as known to Homer is not true. If it is connected with Amenhotep III. (as some suggest, and the scarab of that king is found on certain "Mycenaean" sites), still Amenhotep was not a son of Tithonus, and never went to Troy. The legend of 1200 B.C. (?) is as false and mythical as the legend of 100 A.D. A poetical writer may use either legend as fancy dictates. Surely I may, if poetically disposed, drop into a sonnet about the foundation of Naples, by Virgil, on an egg. The story, Mr. Curzon may say, is not true, and is not contemporary with Virgil, and as for the authority, it may be that of a mediæval "globe-trotter." Yet a bard may, perhaps, write on that legend if he likes, unrebuked except by Mr. Curzon. I understand Mr. Gosse to maintain that the inscriptions printed in the appendix to the 'Planudean Anthology' give "a respectable antiquity" to the legend, not that they prove anything about the doings of Cambyse. But if the antiquity were less respectable—if the tale were mediæval, or modern Egyptian—it might still be used in poetry. If Mr. Gosse mixes "priests" with "instructed cicerones," he has classical warrant in Herodotus and his "dragomen," if I do not misinterpret Prof. Sayce's theory. The most ancient form of the Greek legend of Memnon, in Homer, "depends not on the imaginative superstition of contemporaries" of Amenhotep, but upon the ignorant inventions—or misconceptions—"of a long subsequent age," that is, if Amenhotep suggested the Homeric Memnon, a matter on which I entertain no opinion. Most legends, as that of Charlemagne, are the result of "ignorant misconceptions," and the occasion of poetry. To satisfy Mr. Curzon, perhaps Mr. Gosse should have written something in the following manner:—

When with hammer of iron Cambyse had broken
The statue of Memnon that sang in the sun—
(*Anthol. Planud. App.* may be taken as a token
That the deed was believed in, if ne'er it was done,
And the statue I'll speak of as "desolate marble,"
Though sandstone and quartz are combined in its plan,
Not at all that the facts of the case I would garble,
But sandstone and quartz—they are kittle to scan)—
The priests who of old had been punctual and choral
(See recent edition and *Epigram III.*)
Turned about in their beds for a slumber auroral,
For, thanks to Cambyse, their mornings were free.
'Tis a topic a bard has a right to make verse on,
Supplying authorities deftly combined,
And a poem like this is the poem for Curzon,
And I trust I've constructed it quite to his mind.

ANDREW LANG.

British Museum, June 13, 1893.

MR. GOSSE might defend his allusion to Memnon by the example of an older poet. In his 'Address to a Mummy' Horace Smith reminds the embalmed Egyptian of the time when

That great Persian conqueror, Cambyse,
Made such tremendous pother o'er thy head,
O'erthrew Osiris, Horus, Apis, Isis,
And shook the Pyramids with fear and wonder
When the gigantic Memnon fell assunder.

R. GARNETT.

HOGG'S 'LIFE OF BURNS.'

Helenburgh, N.B., May, 1893.

AN addition to the literary myths that already puzzle us and charm the imagination is steadily growing in relation to Hogg's 'Life of Burns.' This is a biographical sketch prefixed to vol. v. of 'The Works of Robert Burns, edited by the Ettrick Shepherd and William Motherwell, Esq.,' and published in 1834-6 by Messrs. A. Fullarton & Co., Glasgow. According to the modern compiler the 'Life' is mainly, if not altogether, the work of Motherwell, and now Motherwell's 'Life of Burns' begins to be spoken of with impunity. In fact, Motherwell's reputation as a biographer is growing, and it may one day rival his renown as a poet. For example, in vol. i. p. 301 of Mr. Brown's 'Paisley Poets,' published in 1889, I find it stated of Motherwell that "in 1835 he was conjoined with the Ettrick Shepherd in editing an edition of Burns, and he wrote the greater part of the biography." It is almost safe to infer that Mr. Brown did not consult Hogg and Motherwell's 'Burns' itself before writing this, but assumed the veracity of some accredited predecessor. That is the easy and unfortunate method characteristic of compilation; it enables the author to get over the ground, and it tends to the development of myth and fable.

Mr. Brown probably trusted to Mr. J. Grant Wilson, whose 'Poets and Poetry of Scotland,' published in 1877, is a common quarry for the aspiring Scottish biographer of these days. Mr. Wilson writes: "In 1835, in conjunction with the Ettrick Shepherd, Motherwell edited an edition of Burns, to which he contributed the principal part of the biography, with copious notes." The two compilers, it will be seen, are in admirable agreement, the later investigator simply omitting reference to the notes, and that probably because they constitute a minor detail in the special possession of their discoverer. The mention of the notes would seem to betoken, on Mr. Grant Wilson's part, direct acquaintance with the work of which he writes, and therefore it was excusable, perhaps, in Mr. Brown to assume that in following his lead he was trusting to a safe guide. Mr. Grant Wilson might certainly have spoken of the 'Life' merely on hearsay, but his knowledge of the notes is positive, for he describes them as "copious." Yet, if he examined the book of which he writes thus confidently, how could he come to underrate Hogg's share in it so completely as he succeeds in doing? How, indeed, does he reach his conclusion at all, except in reference to the "copious notes," which may be readily conceded? Mr. Grant Wilson, also, must have had a predecessor whom he regarded as authoritative.

This predecessor is not Mr. Anderson, of the 'Scottish Nation,' who published almost simultaneously with Mr. Grant Wilson. When he speaks of Motherwell, Mr. Anderson ignores altogether the biographical work in the volume, and merely says that "a large amount of the notes, critical and illustrative, was supplied by him." Dr. Charles Rogers, in his 'Modern Scottish Minstrel,' is equally reticent and safe, for he merely says that Motherwell "became the coadjutor of the Ettrick Shepherd in annotating an edition of Burns's works, published by Messrs. Fullarton, of Glasgow; but his death took place before the completion of this undertaking." In Chambers's 'Eminent Scotsmen' the informa-

tion is simply to the effect that "he also joined with the Ettrick Shepherd in preparing an edition of Burns's works, but did not live to see it completed." Thus far Mr. Grant Wilson would appear to have no support in attributing, as he does, the main part of the biography to Motherwell.

Turning, however, to the biographical sketch of Motherwell prefixed to the 1853 edition of 'Whistle Binkie' (Glasgow, David Robertson), we seem to discover the fountain and origin of the stream that has flowed steadily onwards for half a century. "In the year 1835," we there find it written, "in conjunction with the Ettrick Shepherd, he edited an edition of the works of Burns, to which he contributed the principal part of the biography, with copious notes." If Mr. Grant Wilson wrote the prefatory memoir in 'Whistle Binkie,' then his subsequent account of Motherwell, &c., entitles him to ample credit for consistency of method and complacent self-assurance; otherwise he can receive commendation only as a faithful and humble follower. In the edition of 'Whistle Binkie' just referred to there is a prefatory "Word at Parting" which may have misled Mr. Grant Wilson—that is, if he himself were not Motherwell's biographer, as has just been suggested. "The memoirs of deceased contributors," says the anonymous apologist of 'Whistle Binkie,' "are supplied by parties who personally knew the individuals whose history they give; the memoirs may, therefore, be implicitly trusted." If Mr. Wilson was a member of the "party" familiar with Motherwell, his statements are surprising; but if not, there is room for wonder that, even as a compiler, he displays such an abundant lack of freshness and individuality. And the question naturally arises, on the head of all this, as to whether any of the writers to whom reference has been made ever examined the edition of Burns with which Hogg and Motherwell were concerned.

The edition is not particularly rare, and there is no difficulty at all about the 'Life.' Both editors were dead before the appearance of the fifth volume, which the publishers themselves seem to have supervised. Substantially, however, both Hogg and Motherwell had done their respective portions of the work. They had both annotated—each initialising his own notes—and Hogg, and not Motherwell, had written the biography. Internal evidence alone would settle this, for throughout Hogg intimates his presence freely in the first person. He refers to a friend (who may have been Motherwell), from whom he borrows his second chapter; he speaks of collecting the "Jacobite Relics," and of hearing Scott singing 'Tarry Woo' and 'The Weary Pund o' Tow' (which must have been delightful); he refers, in his own characteristic fashion, to Burns's "jaunts" in various places; he speaks pathetically of the farming troubles common to Burns and himself; and, in a word, the Ettrick Shepherd is everywhere writ large. It is easy to recognize throughout the massive, candid, genial personality. He proceeds in an entirely independent fashion, pleasantly digressing, copiously quoting, divertingly illustrating the drinking customs of the eighteenth century; and stoutly assailing "Mr. Carlisle" for expressing certain views in his article on Burns in the *Edinburgh Review*. The 'Life' is not a great achievement, and it is in no sense a work of art, but it is undoubtedly Hogg's work, exhibiting his excellence and his shortcomings, and amply commending itself for perusal. The publishers' 'Address,' prefixed to vol. i. of the edition, assigns the "singularly interesting memoir of the poet's life" (also, with some partiality, designated "concise and luminous") to "the pen of the Ettrick Shepherd," while it credits Motherwell with furnishing "literary, biographical, and anecdotal information." This Motherwell does, and does well, chiefly about people and interests con-

connected with Burns, and altogether apart from the special and formal biography of the poet. All these things would appear to emphasize the necessity of consulting original authorities wherever possible, and verifying one's references.

THOMAS BAYNE.

THE TEXT OF CHAUCER.

I BELIEVE that no one would attempt to edit Dante unless he were well acquainted with old Italian, and that no one would attempt to edit the 'Chanson de Roland' unless he had a good knowledge of old French; but I imagine that a similar proposition with respect to Chaucer does not hold. Any text of him, with mistakes of all kinds, will be easily swallowed by the British public, who, as a rule, are indifferent to scholarship—except when some language *other than their own* is in question.

A close examination of Chaucer's text reveals some very extraordinary facts. I will just notice a few of them. The text of 'Troilus' is, in some places, strangely corrupt. The most startling fact is this. I can name *five* words, all occurring in this poem, which do not appear in any printed edition or in any glossary. The said words occur in the *manuscripts* only, the readings of which have been either suppressed or incorrectly given.

The only way of obtaining a correct text is by most diligent collation; and such collation should be conducted by some one who is well used to all the ways of mediæval scribes. The prints of manuscripts issued for the Chaucer Society are of great value and accuracy; but in cases where a letter may quite fairly be read in *two ways*, they are of use to scholars only. Such words, for example, as *lene* and *leve* are constantly confused, not because the prints are inaccurate, but because the MSS. themselves give dubious forms. As for *c* and *t*, their confusion is harrowing. I have seen MSS. in which *certes* is written *terces*.

I believe one theory is, that an editor has only to follow the best MS. in each case. Well, Dr. Furnivall has, to his great credit, given us a "one-text" print of this character, and a very valuable book it is. But as for trusting to it—let us just look.

To heuene, and scheweðe hym the galylye. 'Parl. F.' 56.
But brekis of the lawe. 'Parl. F.' 78.
Thorw me men gon, than spat that othir side.

'Parl. F.' 134.
She made [omission] at her lust so humble and calle.
'Compt. Mars,' 38.

But it is needless to multiply examples; for scribal errors abound throughout. Certainly, that method will never answer.

As to the 'Canterbury Tales,' it is as well to remember that Wright's text, on which later texts are founded, is radically unsound. The Harleian MS. is a most treacherous one, and requires constant control. And Mr. Wright's statement, that all variations from the MS. of any importance are duly recorded in the footnotes, is inaccurate. Doubtless he meant to record them, but he unluckily forgot to do so; he introduces many corrections silently, some of which are authorized, and some are not. One of the latter is his reading of the 'Prologue,' 628, which happens in the MS. to be correct, viz., "Of his visag-e children wer'n aferd." He missed the scansion, and inserted (from Tyrwhitt) the word *sore* before *aferd*. This blunder has been carefully repeated and perpetuated.

As a specimen of what people will swallow, under the impression that they understand it, take the following from the *best* edition, viz., the Aldine edition, vol. iv. p. 225 ('Troil.,' iii. 15):—

Ye, Joves, first, to thilke effectes glade,
Thorugh which that thynges lyven al and be,
Comeneden, and amoreux hem made
On mortal thyng, and, as yow list, ay ye
Yeve hem in love, ese, or adversite.

Or take another specimen, vol. vi. p. 133 ('Romaunt,' 4370):—

For alle my joye and alle myne hele
Was in hym and in the rose,
That but thoue wole, which hym doth close,
Opene, that I may hym see,
Love nyl not that I cured be.

In a poem like the 'Romaunt' we expect to find the lines of nearly uniform length, with four accents in each. The following examples hardly agree with this rule:—

I wot not what of hir nose I shal descryve. 865.
Turke bowes two, fulle wel deyved had he. 923.
Of love, and every wile. 4293.
They doon a gret contrarye. 4478.

However, the long lines can be shuffled up with the short ones; few will care.

Sometimes we hear about the excellence of Tyrwhitt's text. Certainly the wording is very correct, but there are more than thirty grammatical errors in the first two hundred lines. Eight thousand errors in his 'Canterbury Tales' is a moderate estimate. WALTER W. SKEAT.

COLERIDGE AND NETHER STOWEY.

Dodington Rectory, June 12, 1893.

ON Thursday, June 9th, an interesting little ceremony took place at the village of Nether Stowey, in Somersetshire, the occasion being the affixing of a mural tablet in honour of Samuel Taylor Coleridge upon the cottage he occupied there nearly a hundred years ago. Last autumn a subscription list was opened for the purpose of defraying the cost of the tablet, and an appeal made to the residents in the neighbourhood and to admirers generally of the works of Coleridge, and it is gratifying to know that this appeal has met with a ready response. The stone itself, taken from a quarry in the adjoining village of Spaxton, is of the best and most durable kind that can be found on the Quantock Hills, and was given by Mr. E. J. Stanley, of Quantock Lodge, M.P. for the Bridgwater division of the county. Some local notice, therefore, has been taken of that "noticeable man" who made his sojourn here, and in company with Wordsworth roved on "smooth Quantock's airy ridge."

Wordsworth and Coleridge deserve to be honoured in Somersetshire not only for the sake of their works, but because both have succeeded in becoming interpreters to Somersetshire people of the beauties of their own county. The study and appreciation of nature have grown upon the generations that have come after the poets, and love for all things beautiful has become a more popular and more widely-spread feeling than before. It has been understood also that the so-called "Lake" poets owed much of their inspiration to influences imbibed and friendships formed in the romantic combs of Somersetshire; and that, although the western county seemed unkind to them and suspicious of their harmless functions, this was through ignorance and misconception. Time, therefore, has brought about its revenge. The sayings of the poets have become "familiar as household words." The local press is constantly quoting and referring to Coleridge and Wordsworth, and their fruitful and romantic partnership in poetry. What more beautiful and descriptive touches of local scenery can be found than in 'The Tears in Solitude' or 'The Lime-tree Bower' of Coleridge, and in the 'Lines written in Early Spring' or the 'To my Sister' of Wordsworth? So the house at Alfoxden and the cottage at Stowey have become linked together in the popular mind as the homes of genius, and as the meeting-places of a whole galaxy of clever and distinguished thinkers and writers who may briefly be described as "the Stowey set."

At the ceremony of affixing the stone there were some ladies present who by their connexion with "Thomas Poole and his friends" furnished a link with the past. Mr. Ernest Hartley Coleridge also, the direct descendant of the poet, as well as Mr. Dykes Campbell, the most recent and the most able editor of the poetical works of Coleridge, were

present, so that the meeting in the little village was of a thoroughly representative character. It can hardly be expected that many of the villagers could be very deep Coleridgeans or Wordsworthians; but, as these names have become "household words" within these last few years, it was not surprising to find how many, in these days of now universal reading, had acquainted themselves with the facts of the poets' lives, and how sympathetic they were with the idea of claiming them, by some visible sign, as inhabitants of Stowey. The Quantocks, now as then, are an epic and an idyl, and here Coleridge found a congenial resting-place where he could give vent to his wildest fancies, as in 'The Ancient Mariner' and 'Christabel,' or sing a song of peace and happiness.

Oh! 'tis a quiet spirit-healing nook,
Which all, methinks, would love,

wrote the poet of this "angulus terræ," and he loved it well. Here for a while was peace with him. Mirth and jollity came in at the open door though the abode was humble, and within we may be sure was the "feast of reason and the flow of soul," though the banquets were not those of Lucullus. Many were the congenial spirits in those old Stowey days with which Coleridge could converse with open heart. Though much of his life was cloudy and overcast elsewhere, still here, at least, was a clear patch of sunshine, like that of a golden wheat-field on the hillside full and rich with promise. Close by was Alfoxden, the home of Wordsworth and his sister Dorothy. Here in quiet grandeur rose that historic dome of trees crowning the glen, famed for its tall hollies and echoing stream, accessible from Stowey either by the main road, not three miles distant, or through the parish of Dodington by a short cut across the fields, or by a more circuitous route over the ridges of the hills. In his introduction to the 'Poetical Works of Coleridge' Mr. Dykes Campbell has truly written:—

"The gulf stream which rose in the Quantocks warmed and is warming distant shores. Although Dorothy Wordsworth produced nothing directly, her influence on both men was of the highest importance. Coleridge answered to many a touch which the slower Wordsworth could not feel; but Dorothy's quiet sympathy, keen observation, and rapid suggestion—qualities she possessed in greater measure than her brother—were invaluable to both."

The Stowey cottage, therefore, deserves a tablet. The great attraction of the ceremony was, however, a paper read by Mr. Ernest Hartley Coleridge on the Stowey period. Nothing could be fitter than this tribute paid by the descendant of the poet to the poet himself, and nothing, all were agreed, was ever done with more grace and sympathy. Sometimes it seemed as if the voice of the poet were again speaking within these walls. May not the world at large reap the benefit of Mr. E. H. Coleridge's eloquent and fascinating words? This, at any rate, was the thought and, indeed, expressed wish of the few who heard it. Still, besides the sentimental, there was felt to be a practical side to the ceremony. It is idle to conceal the fact that if the Coleridge cottage is not rescued and preserved soon, as it ought to be, it will become a wreck. If funds are not forthcoming, sentiment will not save the ruins. The hand of the builder and mason will be upon them, and even the old rafters will disappear. Four rooms of the abode are much as they were in Coleridge's time, but the rest is a good deal altered and defaced. Still, if the cottage be leased for a term of years, or bought outright, the ancient lineaments may easily be restored. The garden is there, and the tenacious bay tree, prophetic of the poet's fame. All that is required at present, if the cottage is leased, is a paltry sum of 15*l.* a year. Now that the mural tablet is up, cannot an answer be got to another appeal, the result of which will be to convert the quondam home of Samuel Taylor Coleridge either into a national memorial or into a Coleridge reading-room and

library, at which even the wayfarer may pause awhile and imbibe a draught from the Coleridgean and Wordsworthian spring? A somewhat substantial viaticum, some may say; but may we not venture to be public caterers of this sort of refreshment? As it is, there are many, and these often colonial and Transatlantic cousins, who seek out Coleridge's cottage in the spirit of pilgrims, and desire to be swayed by that potent spirit that has fled from the "casa parva," and now lives in the palaces of thought. May we not appeal even to these? Indeed, the appeal is to all English-speaking people and to all lovers of poetry and philosophy. Many of us must think with Archdeacon Hare that the influence of Coleridge, if traced aright, abides with us still in the thoroughfares of positive life.

W. G.

INSCRIPTION FOR COLERIDGE'S COTTAGE AT STOWEY.

Traveller, beneath this roof in bye-gone days
Dwelt Coleridge. Here he sang his witching lays
Of that strange Mariner, and what befel
In mystic hour the Lady Christabel!
And here one day, when summer breezes blew,
Came Lamb, the frolic and the wise, who drew
Fresh mirth from secret springs of inward glee:
Here Wordsworth came, and wild-eyed Dorothy.

Now all is silent: but the taper's light,
Which from these windows shone so late at night,
Has streamed afar.* To these great souls was given

A double portion of the Light from Heaven!

E. H. COLERIDGE.

October 21st, 1892 (being the 120th anniversary of Coleridge's birthday).

DR. ARBUTHNOT.

I STATED in my 'Life and Works of Arbuthnot,' after due inquiry of the authorities, that the tradition that Arbuthnot was educated at Marischal College, Aberdeen, could not be tested, because the record of students did not go back beyond the beginning of the last century. I now find, however, that though the record of entrants in the seventeenth century is by no means perfect, yet the lists in the Muniment Room of the College date back to 1605, and I am indebted to Mr. P. J. Anderson, of the New Spalding Club, for extracts which furnish complete information of Arbuthnot's college career.

Arbuthnot entered Marischal College in 1681, at the age of fourteen. The records for the session 1681-2 are wanting, but in the following session, 1682-3, Arbuthnot paid, as a student of the second year, a "chamber mail," or rent for the share of an apartment within the College, of 11. 10s. The same payment was made in 1683-4 and 1684-5, but in this last year he appears to have had a room of his own, and to have taken his degree of M.A., paying, with other graduates, "bibliothec and mace money" amounting to 4l. 12s. The only records of graduation at that time seem to be the payment of this money, and the lists of names prefixed to the printed graduation theses, and these last are rarely to be met with, no copy of the theses for 1685 being known to exist.

The actual entries to which I have referred are as follows:—

1. "Mr. Thomas Burnett regent his procurator accounts of receipts and disbursements upon the college affairs fra Nove^r 1682 to Nove^r 1683 years.—Charge. Imprimis I received the chamber mails out of the several classes following.....Out of the 2nd classe being M^r Peacock's.....[em] fra John Gordon & John Arbuthnot 3. 0. 0."
2. "M^r Alex^r Lister regent.....1683.....1684.....3rd classe being M^r Peacock's.....Il. John Arbuthnot & W^m Forbes 3. 0. 0."
3. "M^r Alex. Keith.....1684-85 [4th class].....From John Arbuthnot 01l. 10s. 00d.....To the bibliothec & mace. From John Arbuthnot as afor^d 04. 12. 00."

* "I am not fit for public life; yet the light shall stream to a far distance from the taper in my cottage window" (S. T. C. to Thelwall, December, 1796).

It will be seen that, as in after years, there was at this time no fixed rule as to the spelling of Arbuthnot's name.

I may take this opportunity of adding a few notes respecting Arbuthnot's parents. His father, the Rev. Alexander Arbuthnot, was appointed minister of the parish of Holywood, Dumfriesshire, in 1663, and was transferred to Arbuthnot in 1665. He died in 1691, and his son John served heir on the 15th of August, 1696, a month before taking his degree of M.D. at St. Andrews. Arbuthnot's mother, Margaret Lammie, or Lammie, was the daughter of the Rev. John Lammie, who graduated at St. Andrews in 1617; was tutor and servitor to the Marquis of Montrose in 1628-9; was ordained in 1642, and appointed to Maryton; and was suspended by Commission of Assembly in 1649, but readmitted in 1650.

In 1673, after his daughter's marriage, he was transferred to Farnell, where he died before January 21st, 1680, aged about eighty-two, leaving a widow and a son John, who had been appointed minister of Ecclesgreig, Fordoun, in 1679. This son, it may be added, was deprived of his living by the Privy Council in September, 1689, for praying, not for William and Mary, but for James VII., and for corresponding with Viscount Dundee, &c. John Lammie violently intruded himself on the church in 1715, with an armed band, and was deposed by the Presbytery in 1717 ('Fasti Ecclesie Scoticane,' by the Rev. Hew Scott, 1866-71, vol. i. part i. p. 581; vol. iii. part ii. pp. 828, 840, 856, 864; 'Epitaphs and Inscriptions from Burial-Grounds and Old Buildings in the North-East of Scotland,' by Andrew Jervise, 1879, i. 235-6, ii. 199). It thus appears that through both parents Dr. Arbuthnot was connected with the Episcopal ministers in Scotland, who suffered so much at the Revolution, and who were naturally on the side of the Stuarts.

Finally, I have to note that Lentusche, or Lentischie, where Arbuthnot's ancestor, James Arbuthnot, lived in the sixteenth century, is in Aberdeenshire, not Kincardineshire. James Arbuthnot was one of the securities for the due printing of the first Bible in Scotland. In 1584 he and his son John were charged with treason, but were again received into favour in 1586 (Jervise's 'Epitaphs,' ii. 307, and an interesting article in the *Aberdeen Daily Free Press* for April 16th, 1892). G. A. AITKEN.

THE ENGLISH DIALECT SOCIETY.

THE members of the English Dialect Society, at their annual meeting in Manchester on Monday, under the presidency of Mr. C. W. Sutton, agreed unanimously to the recommendation of the Committee that the headquarters of the Society should be removed to Oxford (see *Athen.* No. 3424). The report presented by Mr. Nodal, the honorary secretary and director, covered the three years 1891-2-3. It stated that the number of members was 180, and of libraries and societies 68, making a total of 248. This shows a decline during the three years of 14 in the number of members, but an increase of 12 in the list of libraries and institutions, or a net decrease of 2 only. In the same period the Society has sustained some severe losses by death, including Lord Tennyson, who from the outset had shown a warm interest in its work, Prince Lucien Bonaparte, Mr. Alexander J. Ellis, F.R.S., Mr. Edwin Waugh, and the Rev. S. S. Lewis, of Corpus Christi College, Cambridge. Despite these inevitable losses, the number of subscribers is maintained by new accessions. Few printing clubs have received more loyal and generous support, often under difficulties and disappointments in regard to the publications which are unavoidable, considering the peculiar nature of the work which the Society has undertaken. The treasurer's accounts for the three years ending December 31st, 1892,

showed a balance in hand of 210l. The publications for 1893 had not yet been definitely arranged, but the second volume of 'Northumberland Words,' by Mr. R. O. Heslop, will form one, and a considerable portion of it is already in the hands of the printers. The authors of the 'Lancashire Glossary,' now relieve of official duties, will endeavour to complete the too-long-delayed third part. Other probable early issues are: 'A Glossary of Wiltshire Words,' by Mr. G. E. Dartnell; 'Pegge's Derbisms,' edited by Mr. Thomas Hallam; 'A Supplement to the Dictionary of English Plant Names,' by Mr. J. Britten, F.L.S., and Mr. R. Holland; 'The Dialect of Bedfordshire,' by T. Bachelor, reprinted from the London edition of 1809, and edited, with notes, by Prof. Joseph Wright. The large collection of books, pamphlets, and manuscripts formed by the Society will remain in Manchester. These were handed over to the Free Libraries Committee of the Manchester Corporation in 1873, on condition that they should be kept together and called the English Dialect Collection, the Free Libraries Committee undertaking to keep the volumes in good repair as to binding, and to allow special privileges as to their use by members of the English Dialect Society. Mr. C. W. Sutton, the chief librarian, reported that the volumes have been well used by the readers for the projected 'English Dialect Dictionary' (to whom they have been issued on loan), as well as by the ordinary frequenters of the library. The report concluded with an interesting statement, to the effect that during the twenty years of its existence the total amount expended on the printing and binding of the Society's books (sixty-seven in all, together with two catalogues and sixteen annual reports) has been no less than 4,029l. The largest undertaking had been Mr. Elworthy's 'West Somerset Word-Book,' a huge volume of 924 pages, which cost about 300l. Beyond the outlay for the carriage of books, postage, and publishers' commission, amounting on an average to 50l. or 60l. a year, the whole of the remaining expenses of management had been covered by an expenditure of about 10l. a year. The income from the members has been supplemented by the sale of publications to outsiders, from which source a steady and fairly considerable income had been received. A cordial vote of thanks was passed to Mr. J. H. Nodal, the retiring honorary secretary and director, and to Mr. George Milner, the treasurer, for their services during the past eighteen years. Dr. Joseph Wright was elected honorary secretary, and the Rev. A. L. Mayhew was appointed treasurer. To the former committee, in addition to Dr. Wright and Mr. Mayhew, were added the names of Prof. Ker, Mr. J. Mowat, Prof. A. S. Napier, and Dr. Aldis Wright.

AN AUTHOR'S EXPLANATION.

1A, Albany Place, Aberdeen, June 1, 1893.

In the *Leisure Hour* for June, among the 'Varieties,' I find the following paragraph:—

"The Tolbooth, Edinburgh.—A singular error has remained unnoticed in the generally correct article on Edinburgh, in last year's volume, by Mrs. E. Fyvie-Mayo. The illustration called 'the Tolbooth,' famous in Scott's novels as 'the Heart of Midlothian,' in reality represents the still extant Tolbooth of the Canongate, the other Tolbooth having long ago disappeared. The same illustration has done service in different publications, and the same misnomer has been repeated in every case. It is a picture of the Canongate Jail."

I wrote that article, though my name was not appended to it. As it now appears in connexion with a mistake with which I had nothing to do, I naturally desire to make some explanation.

I never saw the illustrations till they appeared in the magazine. I wrote my article without any reference to them, and few of them came within the scope of my text. How far I was from confusing the still extant jail with the

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historic Tolbooth is proved by the following quotation from the article itself ('Scott's "Own Romantic Town," *Leisure Hour*, August, 1892): "The 'Heart of Midlothian' is really but the name once bestowed on the now vanished Tolbooth prison, the scene of that terrible Porteous mob with whose description Scott opens his story. The site of the old prison is now only preserved by a small figure of a heart engraved on a paving stone, and little likely to be noticed save by a vigilant antiquarian."

ISABELLA FVIE MAYO

("Edward Garrett").

Literary Gossip.

IN our number for July 1st we hope to publish a series of articles on the literature of the Continent during the past twelve months. They will, we trust, include Belgium, by Prof. Fredericq; Bohemia, by M. V. Tille; Denmark, by Dr. A. Ipsen; France, by M. Joseph Reinach; Germany, by Hofrath Zimmermann; Greece, by M. Lambros; Holland, by M. Taco de Beer; Italy, by Commendatore Bonghi and Prof. Zannoni; Poland, by Dr. Beleikowski; Russia, by M. Milyoukov; and Spain, by Don J. F. Riaño.

THE new volume of the 'Dictionary of National Biography,' to be published on the 26th inst., extends from MacCarwell to Maltby. The Rev. Prof. Bonney, F.R.S., writes on John MacCulloch, the geologist; Mr. J. M. Rigg on J. R. McCulloch, the economist; Prof. S. R. Gardiner on General Alister Macdonald; Mr. T. F. Henderson on Flora Macdonald, Robert MacGregor ("Rob Roy"), and William Maitland of Lethington; Mr. Henry Bruce on Sir John Alexander Macdonald, of Canada; Canon Overton on Bishop Macdougall, of Sarawak; Mr. R. H. Legge on Sir George Macfarren; Mr. B. B. Woodward on William MacGillivray, the naturalist; Mr. R. B. Prosser on Charles Macintosh, the inventor of waterproof fabrics; Mr. Charles Kent on Charles Mackay, the poet; Mr. Francis Espinasse on Henry Mackenzie, the "Man of Feeling"; Mr. D'Arcy Power on Sir Morell Mackenzie; Mr. Leslie Stephen on Sir James Mackintosh and Sir Henry Sumner Maine; Mr. Joseph Knight on Macklin and Macready; the Rev. Dr. Hamilton on Dr. Norman Macleod; Mr. Cosmo Monkhouse on Daniel Maclise; Mr. J. A. Hamilton on Sir William Hay MacNaghten and Sir John Malcolm; Dr. Richard Garnett on Sir Frederic Madden and William Maginn; Mr. Bailey Saunders on "Ossian" Macpherson; Canon Macdonnell on Dr. Magee, the late Bishop of Peterborough; Mr. Osmond Airy on John Maitland, Duke of Lauderdale; Sheriff Mackay on Malcolm I.-IV., Kings of Scotland; and Mr. Sidney Lee on Edmund Malone and Sir Thomas Malory.

WITHIN the next fortnight Messrs. Blackwood intend to bring out a volume of travels called 'Round the Black Man's Garden,' an account of a journey round Africa, written by Mrs. Colville. In company with her husband, Col. Colville, C.B., Grenadier Guards, she made an expedition through the interior of Madagascar, and she describes in detail the difficulties of travelling in that little-known island. By a fortunate chance she and her husband reached Antananarivo in time to assist at the great yearly ceremony of the "Fon-

droana, or Fête du Bain," with its mixture of savage and civilized customs.

PROF. W. M. FLINDERS PETRIE is engaged on a translation of the various tales found in Egyptian papyri, a work which should be as popular with the general reader as it will be useful to students.

At a preliminary meeting held last Tuesday at the Royal United Service Institution the new society for the publication of rare or unedited works relating to the navy was formally resolved on, and a provisional committee appointed to consider as to the name of the society, to draft laws, &c., and to report to a general meeting on Tuesday, July 4th, at 3 P.M. It was generally admitted that this society will cover ground of much importance not only to naval officers, but to historical students and to all interested in naval literature. Lord Spencer is the president, and the last and penultimate First Lords (Lord George Hamilton and Lord Northbrook) have also joined.

VOL. VIII. of Mr. Miles's 'Poets and Poetry of the Century,' which will be issued by Messrs. Hutchinson in a few days, will deal with the poets of the latter decade of the Victorian period, from Prof. Dowden to Mr. Kipling, and will include selections from the works of Mrs. Meynell, Michael Field, Madame Darmesteter, and Messrs. John Payne, Frederick Myers, Robert Bridges, Andrew Lang, Arthur O'Shaughnessy, Edmund Gosse, Robert Louis Stevenson, P. B. Marston, Norman Gale, Richard Le Gallienne, and others. Besides an interesting notice of Philip Bourke Marston, by his intimate friend Mr. Coulson Kernahan, the volume will contain critical articles by Mr. Herbert Warren, the late John Addington Symonds, Mr. Ashcroft Noble, Dr. Garnett, Mr. Lionel Johnson, and Mr. Arthur Symonds. Vols. ix. and x. will be devoted to humorous and sacred verse respectively.

MANY important manuscripts, both historical and genealogical, are in the portion of the Philipps Collection which Messrs. Sotheby sell next week. Several others of a different nature are also included, and it is to be hoped that the British Museum and our other public institutions may be able to secure all they require. Several manuscripts are of national importance, and it would be most regrettable should they be purchased by foreigners.

THE author of 'The Heavenly Twins,' having been overwhelmed with letters and requests for personal interviews since the publication of her book, wishes to state that she finds it quite impossible to reply to them all. As she does not reside in London, she asks that communications for her should be addressed to her publisher, Mr. William Heinemann, 21, Bedford Street, W.C.

MR. EDWARD KING is preparing a new novel, the scene of which is laid among the Hebrew-Jewish population of the east side of New York, and in which their peculiar customs are depicted. The title is 'Joseph Zalmonah.'

MR. E. R. NORRIS MATHEWS, librarian of the Bristol Museum and Library, and formerly of the Birmingham free libraries, has been appointed successor to the late Mr. John Taylor as City Librarian, Bristol.

A NEW story by Miss Annie S. Swan will be published towards the end of the month by Messrs. Hutchinson & Co., under the title of 'Homespun.'

THE *Expositor* for July will contain a paper by Prof. Mommsen, dealing with some points raised in Prof. Ramsay's 'Church in the Roman Empire.' Prof. Ramsay will follow with an explanatory article.

SIR J. KINGSTON JAMES, who died on the 22nd of last month at the age of seventy-eight, was the author of a translation of Tasso's 'Gerusalemme Liberata,' which was praised in the *Athenæum* on its appearance in 1864, and secured the author's election to the Accademia della Crusca. The translation was reissued in 1884. In 1879 Sir John printed for private circulation a volume of 'Day Dreams.' He published a number of songs, for which he supplied both words and music.

PROF. DOWDEN has been appointed to the Clark Lectureship in English Literature at Trinity College, Cambridge, Prof. Hales's tenure of the post having now come to an end.

PROF. HALES's forthcoming volume, to be called 'Folia Litteraria,' will consist of papers contributed to the *Athenæum*, to the *Nineteenth Century*, the *Contemporary Review*, *Macmillan's Magazine*, *St. James's Chronicle*, and other journals.

MESSRS. MATHEWS & LANE are preparing to issue monthly, in term, a series of lithographed portraits of Oxford characters, by Mr. Rothenstein, with letterpress by Mr. York Powell and others. Each number will contain two portraits; part i. comprising portraits of Sir Henry Acland, K.C.B., and of Mr. W. A. L. Fletcher, captain of the University Boat Club.

FOREIGN papers announce the death of Dr. Hefele, the learned ecclesiastical historian and author of the celebrated 'Conciliengeschichte.' He was born in 1809, and became Professor of Ecclesiastical History in the Roman Catholic Faculty of Theology at Tübingen in 1840. In 1844 he published an admirable monograph on Cardinal Ximenes; his *magnum opus*, 'The History of the Councils of the Church,' appeared in 1855 and subsequent years, and has been translated into French and English. In 1869 he became Bishop of Rottenburg. In 1870 he distinguished himself as an opponent of the dogma of infallibility, publishing two pamphlets on the subject of Pope Honorius, which his Ultramontane opponents were quite unable to answer. However, the pressure brought to bear on him was so great that he was eventually forced to accept the decrees.

PLANS are being prepared for the erection of a public library at Constantinople, near the Sublime Porte. It appears not unlikely that the libraries of the mosques will be concentrated there.

THE distinguished Germanist Dr. Albert Schulz, who was born at Schwedt, in Brandenburg, in 1802, and wrote under the pseudonym "San Marte," died on the 3rd inst. at Magdeburg. Dr. Schulz made for himself a reputation in the domain of Middle High German literature, and also by his studies of ancient popular literature in Poland.

THE only Parliamentary Paper likely to be of interest to our readers this week is Army Schools, Fifth Report by the Director-General of Military Education (3d.).

SCIENCE

The Discovery of North America: a Critical, Documentary, and Historic Investigation. With an Essay on the Early Cartography of the New World, &c. By Henry Harrisse. (H. Stevens & Son.)

IN order to prevent disappointment we may remark at the outset that this imposing-looking volume was obviously intended not for the general reader, but for the historical student and the specialist in cartography. It is in itself a lasting monument of the untiring industry and research of the author, and ought to find a niche in every public library. As far as we have been able to grasp the scope and design of the book, it appears to be mainly intended as a cartographical complement of the author's 'Bibliotheca Americana Vetustissima' and its additions, which appeared between 1866 and 1872—a work in which it is easy to find curious errors, but which still remains an indispensable book of reference. We doubt if the volume before us will prove as useful or as interesting as its bibliographical counterpart, for reasons that we hope to show in the course of this review. It is divided, somewhat unequally, into five parts, portions of which might with advantage have been transposed from the second or purely cartographical division—by far the largest of the work—and incorporated with the historical and chronological sections, which respectively are numbered 1 and 4. We are, however, prepared to make due allowance for these apparent shortcomings, as the book bears evidence in many directions not only of having been written against time, but also of a desire to anticipate objections upon many points in regard to which, from the nature of the evidence, the author's theories can only be sustained by balancing probabilities or having recourse to hypotheses. As is well known, Mr. Harrisse is more indulgent to himself than he is to his friends in the matter of hypotheses, therefore we are not prepared to concede everything that he may urge, supported by such methods as the sequel will show.

Part 1 is an attempt to review in a more or less fragmentary manner a number of doubtful questions in the history of the discovery of the Atlantic coast of North America, nearly all of which are familiar to those who are acquainted with the works of Dr. Kohl, Mr. Winsor, Mr. Fisk, Señor Ascensio, and Mr. Markham. Mr. Harrisse begins with the period of the Cabots, and terminates his review with Estevan Gomez, 1524-5. In passing we may notice his curious silence respecting the article "Cabot" to be found in the 'Dictionary of National Biography,' a silence in which he imitates Mr. Winsor. We wonder if Mr. Harrisse's reticence be in any way connected with his elaboration of the Drapers' Company's MS. of 1521 relating to Sebastian Cabot, to be found in the appendix to Mr. Harrisse's book, pp. 747-50, which we believe was used for the first time in a biography of

the Cabots in the 'Dictionary' above mentioned. Mr. Harrisse, following Dr. Kohl, maintains that the Landfall of the Cabots was "on the coast of Labrador" (p. 245). Prof. Storm, on the other hand, writes: "The navigator John Cabot in 1497 unquestionably set foot somewhere on the most south-easterly part of Newfoundland" ('Vinland Voyages,' p. 40). This is in accordance with the old tradition confirmed by the evidence of the famous Cabot map of 1544. This evidence is not to be rejected on account of Mr. Harrisse's new-born dislike of the younger Cabot and all his works, nor his curious and amusing contention that, however plentiful cod may be on (sic) the coast of Newfoundland, the quantity is yet surpassed on the banks of Northern Labrador. This argument will not serve; it reminds one too obviously of Fluellen's arguments in Shakspeare: "If you look in the maps of the 'orld, I warrant you shall find in the comparisons.....that the situations, look you, is both alike. There is a river in Macedon; and there is also, moreover, a river at Monmouth.....but 'tis all one.....and there is salmon in both." We are sorry to add that Mr. Harrisse's arguments for John Cabot's supposed exploration of the north-east coast of the United States are equally inconclusive; upon this point our readers will do well to consult 'Discovery of America,' by Weise, p. 202—a careful authority altogether ignored by Mr. Winsor and Mr. Harrisse.

On the whole, we regard our author's treatment of the Cabot question as most unsatisfactory. Probably this is due to his new-born zeal for the claims of John Cabot as against those of his son Sebastian, whom Mr. Harrisse now regards as somewhat of a forerunner of Mendez Pinto, "the prince of liars." As we have pointed out elsewhere, whatever may have been the faults of the younger Cabot, sufficient allowance has never been made for the sins of his biographers, both ancient and modern (see *Athenæum*, November 5th, 1892, p. 624). While Mr. Harrisse's incidental notices of Columbus and his voyages scattered throughout his volume are quite intelligible when regarded in the light of his 'Christophe Colomb, son Origine,' &c., 1884-5, we are somewhat at a loss to account for his avoidance of any mention, in the work before us, of the once warmly disputed Zeno question, which until quite recently was one of the stock pieces in all histories of America. Probably Mr. Harrisse's single solitary foot-note upon the question will suffice if it does not explain: "It is intentionally that we omit the Scandinavian expeditions, as well as the alleged voyages of the Zeni," &c. As for ourselves, we gladly welcome it as another contribution towards eliminating confusing statements respecting the Zeni and Columbus.

Mr. Harrisse in more than one passage mentions "the north-western continental configurations set forth in the charts of Cantino, Caneiro, Ruysch, Waldseemüller, Schöner, and other geographers of the first half of the sixteenth century." This use of the word "continental" not only begs the question at issue, but also misleads the unwary reader who may be unacquainted with the controversy respecting the first-named chart. The facts are these. The region

indicated to the north-west of Isabella (Cuba?), but not named by the three first-mentioned cartographers, is by Reisch in 1515 called Zoana Mela (i.e., Juana or Cuba). Schöner in his famous globe of 1520, while using the same nomenclature as the Cantino chart, distinctly names it "Terra de Cuba." Mr. Harrisse is apparently unaware of the fact that this last name is also used by P. Apianus in his single cordiform map of 1530, a copy of which now lies before us. Moreover, all the authorities above quoted depict the region referred to as a large island, and not as a continent, as Mr. Harrisse asserts. Hence it follows that the troublesome Isabella of these early charts and maps is either a duplicate Cuba, or a blundering reminiscence of the island of the same name (now known as Crooked Island) discovered by Columbus in his first voyage. In terminating our review of the first part of Mr. Harrisse's work, we observe with regret that it is his fatal facility in ignoring facts and begging questions in support of unworkable hypotheses that detracts so much from his reputation as a safe guide in the science of comparative cartography.

Although the space at our disposal will not admit of any lengthened review of the cartographical division (parts 2 and 3) of this volume, we would fain draw attention to one or two points which it is impossible to pass over without notice. It is to be feared that Mr. Harrisse's researches respecting one group of maps (p. 505, No. 126) will be an endless source of confusion and perplexity to future cartographers. He here enumerates no fewer than eight maps by Peter Apianus, known and unknown. As Prof. H. Wagner has recently pointed out (*Nachrichten von der K. Ges. der Wiss. zu Göttingen*, December 28th, 1892), instead of publishing five editions of one map, as suggested by Mr. Harrisse, Apianus set forth three: the 'Typus Orbis Universalis' of 1520 and 1530 (?), a small planisphere in the 'Declaratio' of 1520, now lost; and last, but not least, 'Tabula Orbis Cogniti Universalior,' Ingoldstadt, 1530. No two of these are on the same projection, a weak point with Mr. Harrisse. We have had personal knowledge of this map of 1530 ever since 1885, and it is preserved in the British Museum.

As to the arguments Mr. Harrisse laboriously reiterates against the authenticity of the Schöner globe of 1523, most of them have been already met and disposed of in these columns (*Athenæum*, July 16th, 1892, p. 101). His latest demand a reply. On plates xvii. and xviii. he reproduces the western halves of what he describes as the "authentic globe of Schöner of 1533" and the "alleged globe of Schöner of 1523." However, on turning to p. 592, No. 206, he declares that the former is "depicted by hand, but neither signed nor dated"; it is also stated "that it was not Schöner who copied Finæus (Oronce Finé), but the reverse"; and that his (Harrisse's) "theory is that the globe of 1533 is an improved reproduction of the one which the Nuremberg mathematician constructed in 1523, now lost." As Prof. H. Wagner has recently pointed out, this view is not supported by facts; on the contrary, the distinct words of Schöner, "Hac autem," &c., quoted by Mr. Harrisse (p. 584), would hardly have

any meaning if he (Harrisse) were convinced that Finæus had copied Schöner's earlier globe. The fact is that Schöner copied Finæus for another globe altogether, and that Mr. Harrisse's authentic anonymous MS. globe of 1533 (?) is not by Schöner at all, but more probably by Finæus himself; cf. p. 618, where we find the same legend in regard to the austral land on his double cordiform map of 1531. As we know from Schöner's 'Opusculum Geographicum' of 1533, and Dr. F. Wieser in Petermann's *Geogr. Mittheilungen*, 1890, p. 275, Schöner's globe of 1533 was an engraved one, and not a MS. Thus Mr. Harrisse's laboured arguments against the authenticity of the now generally accepted Schöner globe of 1523 entirely fall to the ground. We suspect we should have heard quite another story respecting it had Mr. Harrisse been its first discoverer, instead of Dr. F. Wieser. Schöner's globe of 1523 still holds the field, and the lost has been found.

The remainder of this work, comprising parts 4 and 5, contains a chronology of the voyages before and after the discovery of America down to 1504; to these are added biographies of pilots and cartographers from 1492 to 1504. These, in our opinion, form the most useful portions of the work. The labour of compilation and verifying references must have been enormous, as the foot-notes throughout the volume will show. Although our task in reviewing this work has been more that of the impartial critic than of the indiscriminating admirer, we ungrudgingly add our tribute of respectful thanks to its gifted author for giving in these pages a new and lasting impetus to the study of the infant science of comparative cartography.

The Year-Book of the Scientific and Learned Societies (Griffin & Co.) has reached its tenth issue. It has gradually become a highly useful work of reference, the lack of uniformity which long disfigured it having been got rid of.

SOCIETIES.

ROYAL.—June 8.—Lord Kelvin, President, in the chair.—The following gentlemen were admitted into the Society: Prof. W. Burnside, Prof. W. R. Dunstan, Mr. W. Ellis, Prof. J. C. Ewart, Dr. E. W. Hobson, Sir H. H. Howorth, Mr. E. T. Newton, Dr. C. S. Sherrington, Mr. J. I. Thornycroft, Dr. A. E. Wallace, and Prof. S. Young.—H. E. H. the Duke of York was balloted for and elected a Fellow.—The following papers were read: 'Preliminary Report of the Joint Solar Eclipse Committee of the Royal Society, the Royal Astronomical Society, and the Solar Physics Committee on the Observations of the Solar Eclipse of April 16th, 1893,'—'On the Bright Bands in the Present Spectrum of Nova Aurigæ,' by Dr. Huggins and Mrs. Huggins,—'The Process of Secretion in the Skin of the Common Eel,' by Prof. E. W. Reid,—'The Glucoside Constitution of Proteid Matter,' by Dr. Pavy,—'The Influence of Exercise on the Interchange of the Respiratory Gases,' by Dr. Marceet,—and 'The Experimental Proof that the Colours of Certain Lepidopterous Larvæ are largely due to Modified Plant Pigments derived from Food,' by Mr. E. B. Poulton.

GEOLOGICAL.—June 7.—Mr. W. H. Hudleston, President, in the chair.—Mr. R. M. W. Swan was elected a Fellow.—The following communications were read: 'The Bajocian of the Sherborne District; its Relations to Subjacent and Superjacent Deposits,' by Mr. S. S. Buckman,—and 'On Raised Beaches and Rolled Stones at High Levels in Jersey,' by Dr. A. Dunlop.

ARCHÆOLOGICAL INSTITUTE.—June 7.—Mr. E. Green in the chair.—Mr. F. C. J. Spurrell read a paper entitled 'Further Remarks on the Nature and Use of Colour by the Ancient Egyptians.' The examples shown were principally collected by Dr. F.

Petrie in his late excavations at Tell-el-Amarna, being all of the eighteenth dynasty. They consisted of crude minerals, red, yellow, blue, green, and white. All the prepared reds of many varieties were the result of burning the yellow ochres. The colour obtained by grinding these greatly exceeded in beauty the hæmatites similarly ground. The blue and green frits, though in greater variety and made with more precision, did not exceed in beauty those used in the sixteenth dynasty. Details of the processes employed in preparing the colour and the identification of particular ochres yielding the best reds were deduced from a critical examination of the numerous specimens.—Messrs. Petrie, Baylis, and Clarke took part in the discussion which followed.—Mr. Somers Clarke read a paper 'On a Visit to Deir el Abiad, Sohag, and Deir Mari Gergis above Akhmim, Upper Egypt,' and exhibited plans of both. Mr. Clarke pointed out that none of the published plans was accurate, and promised a further communication on the subject.

LINNEAN.—June 1.—Prof. Stewart, President, in the chair.—Mr. F. W. Leslie was admitted, and Messrs. R. Assheton, W. G. Axford, J. Gabriel, and W. H. Wager were elected Fellows.—Dr. J. Lowe gave an account of a newly observed habit of the blackcap, *Sylvia atricapilla*, in puncturing the petals of certain flowers (*Hibiscus rosa-sinensis* and *Abutilon frondosum*), specimens of which he exhibited, thus causing the exudation of a viscid secretion which proved attractive to insects upon which the bird preyed. The observations in question were made at Orotava, Tenerife, during the month of March last.—By way of introduction to a paper by Mr. W. B. Hemsley on Polynesian plants collected by Mr. J. J. Lister, the latter gave an interesting account of the geology of the Tonga Islands, their volcanic nature, and the coral and limestone reefs, with the soil formed chiefly of volcanic outpourings, in which dense patches of bush were growing. Referring then to the bird fauna of the Tonga group, Mr. Lister compared it with that of Fiji and Samoa, and showed that it had no special affinity with the avifauna of New Zealand, and exhibited very little specialization.—Mr. Hemsley then gave an account of the plants collected there, as also in the Solomon Islands.—Mr. A. B. Rendle gave an abstract of a paper on fossil palms, in which his remarks were directed to a revision of the genus *Nipadites*, Bowerbank, and were illustrated by drawings of specimens from the London clay, Sheppey, from the Sussex coast, Selsey, Brussels, North-East Italy, and elsewhere.—The paper was criticized by Mr. Carruthers and by Mr. C. Reid, who described the finding of specimens *in situ* at Selsey.—The Secretary then read a paper by Dr. Baur on the temperature of trees, from observations taken in Colorado.—Mr. W. M. Webb gave an abstract of a paper on the mode of feeding in Testaceella, illustrated by lantern slides prepared from original drawings of the living animal in various attitudes.

ZOOLOGICAL.—June 6.—Sir W. H. Flower, President, in the chair.—The Secretary read a report on the additions to the menagerie during May, and called special attention to a young water-buck (*Cobus ellipsiprymus*), born on May 4th, being, so far as was known, the first antelope of this species that has been bred in captivity.—Mr. W. Rothschild exhibited and made remarks on an egg of the duck-bill (*Ornithorhynchus anatinus*), taken from the pouch of the mother; the leg-bones and egg of an extinct bird of the genus *Aepyornis* from South-West Madagascar; and series of lepidopterous insects from Jamaica and from the Bolivian Andes.—Mr. Slater exhibited and made remarks on some skins and skulls of mammals obtained in the Shire Highlands; he also called attention to two front horns of an African rhinoceros, which were stated to have been brought by native caravans from the district of East Africa, south of Lake Victoria Nyanza. They were remarkable for their length and extreme thinness.—Communications were read: from Messrs. F. E. Beddard and F. G. Parsons, on the anatomy and classification of the parrots, based on specimens lately living in the Society's gardens,—from Mr. R. Lydekker, on a collection of bird-bones from the miocene deposits of St. Alban, in the department of Isère, France; the more perfect specimens were referred mostly to new species (*Strix sancti-albani*, *Palaeortyx maxima*, *P. griensis*, and *Totanus majori*), while others were regarded as undeterminable from their fragmentary condition,—and by Mr. G. A. Boulenger, on some new species of reptiles and batrachians from Borneo.

PHILOLOGICAL.—June 2.—Prof. Napier, President, in the chair.—A paper was read by Prof. H. F. Heath 'On the Old English Alliterative Line.' The first half of the paper was devoted to a fuller exposition of the late Prof. Bernhard ten Brink's theory of old English metric, of which a frag-

mentary and highly compressed account had appeared posthumously in Paul's 'Grundriss der deutschen Philologie.' After showing that rhythm was the essential characteristic of all forms of verse, the writer laid down the dictum that any satisfactory theory of old English verse must show the unity of rhythm as having existed, and a prosody which could easily be carried in the head. Sievers's theory satisfied, in the writer's opinion, neither of these requirements. Ten Brink's theory of an iambic rhythm with four stresses or beats in each hemistich was then expounded. The relation of verse-stress to word accent was determined by Lachmann's law, which could be proved to have held good for the spoken language. The second half of the paper contained an extension of this theory to the "expanded" lines, which were shown to be constructed according to three types—the first, or normal type, being much more frequent than the other two, and the only one found in the "national epic." Only one certain example of the second type occurred in the older lyrics, whilst the most frequent use of it was found in the "later Genesis" and the 'Dream of the Rood.' The third type only arose after the use of a written literature, and is the most imperfect of all, occurring first in the Cynewulf period. The writer expressed the belief that these three types would be found to serve as a useful additional time-test.—A discussion followed, in which the President, Mr. H. Bradley, Dr. von Fleischacker, Dr. Furnivall, Mr. Gollancz, Prof. P. Ker, and others took part.

MATHEMATICAL.—June 5.—Mr. A. B. Basset, V.P., in the chair.—The following were elected Members: Dr. T. S. Fiske, Columbia College, New York; Dr. G. B. Halsted, Austin, Texas; and Messrs. H. M. Macdonald and D. B. Main;—The Chairman announced that the Council had unanimously made the fourth award of the De Morgan Gold Medal to Prof. F. Klein, of Göttingen, on the ground of his many contributions to the advance of mathematical science.—The following communications were made: 'Complex Integers derived from $\theta^2-2=0$, and on the Algebraical Integers derived from an Irreducible Cubic Equation,' by Prof. G. B. Mathews,—'Pseudo-elliptic Integrals and their Dynamical Applications,' by Prof. Greenhill,—'On the Expansion of Certain Infinite Products' (II.), by Prof. L. J. Rogers,—'Note on some Properties of Gauche Cubics,' by Mr. T. R. Lee,—and 'Note on the Centres of Similitude of a Triangle of Constant Form circumscribed to a given Triangle,' by Mr. J. Griffiths.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Hellenic, 5.—Annual Meeting.
— Bibliographical, 7½.—'The Ideal Book,' Mr. W. Morris; 'The Printing and Publishing of Modern Books,' Mr. C. T. Jacob.
— Institute of British Architects, 8.—Presentation of Gold Medal.
Tues. Statistical, 7½.—'Rural Depopulation,' Dr. G. B. Longstaff.
— Zoological, 8½.—'A Monograph of Butterflies of the Genus *Thymonidea*,' Messrs. H. H. Bruce and G. T. Seaburn-Baker; 'Descriptions of New Species of Butterflies from the Island of St. Thomas,' Miss E. M. Sharpe; 'On the Osteology of the Mesozoic Giant Fish, *Lepidosteus*,' Mr. A. Woodward.
Wed. United Service Institution, 3.—'Mobilization for Home Defence,' Capt. F. G. Stone.
— Meteorological, 7.—'Fifteen Years' Fog in the British Islands 1875-90,' Mr. E. H. Scott; 'Upper Currents of Air over the Arabian Sea,' Mr. W. L. Dallas; 'Australian Climate and Weather,' Mr. E. D. Archibald.
— Geological, 8.—'Composite Dykes in Arran,' Prof. J. W. Judd; and seven other papers.
— Microscopical, 8.—'Development of the Continental Form of Microscopic Fungi,' Dr. Nias; 'New and little-known Rotifers,' Mr. C. Rousselot.
— Folk-lore, 8.—'Armenian Folk-lore,' Prof. Tchernia; and other papers.
THURS. Antiquaries, 8½.
FRI. United Service Institution, 3.—'Recent Naval Literature,' Prof. J. K. Laughton.
— Physical, 8.—'Exhibition of a Form of Carey-Foster Bridge,' Mr. Walder; 'An Influence Machine,' Mr. Pidgeon; 'An Influence Machine,' Mr. Wanshurst; 'A New Volumometer,' Mr. Myers.
SAT. Botanic, 3½.—Election of Fellows.

Science Gossip.

MR. J. E. HARTING's edition of the 'Complete Angler' is nearly ready. His notes are written from a naturalist's point of view. The book is intended to be a *livre de luxe*, illustrated by Mr. P. Thomas and Mr. G. E. Lodge, and will fill two quarto volumes, printed on hand-made paper, and the plates on Japanese vellum. Messrs. Bagster will be the publishers.

THE Institution of Civil Engineers has awarded Telford Medals and Telford Premiums to Mr. P. W. Willans, M.Inst.C.E. (deceased), and to Mr. M. B. Jamieson, Assoc.M.Inst.C.E., and Mr. J. Howell; Telford Premiums to Mr. G. E. W. Crutwell, M.Inst.C.E., and to Mr. Walter Pitt, M.Inst.C.E.; a George Stephenson Medal and a Telford Premium to Mr. E. Hopkinson, M.Inst.C.E.; a Watt Medal and

a Telford Premium to Mr. J. Rigby, for papers read and discussed at the ordinary meetings. Telford Medals and Telford Premiums have been awarded to Mr. G. Shattuck Morison, M.Inst.C.E., to Mr. R. Gordon, and to Mr. A. Brebner, M.Inst.C.E.; a Watt Medal and Telford Premium to Mr. H. B. Ransom, Assoc.M.Inst.C.E.; Telford Premiums to Mr. G. M. Barr, M.Inst.C.E., Mr. A. W. Szlumper, M.Inst.C.E., Mr. J. Harrison, Assoc.M.Inst.C.E., Mr. E. G. Holtham, M.Inst.C.E., and Mr. C. S. Du R. Preller, Assoc.M.Inst.C.E., for papers printed in the *Proceedings* without being discussed. Miller Prizes to Mr. C. D. Barker, Mr. D. Carnegie, Mr. J. W. Steven, Mr. F. G. Baily, and Mr. A. S. Butterworth for papers read at the supplemental meetings of students. Miller Prizes to Mr. W. R. Copland, jun., and Mr. P. M. Pritchard for papers read at local associations.

FINE ARTS

Wadham College, Oxford: its Foundation, Architecture, and History. By T. G. Jackson, A.R.A. (Oxford, Clarendon Press.)

WADHAM COLLEGE is interesting as a foundation and as a building, and it is fortunate in having in Mr. Jackson an historian well qualified to treat of it in both aspects. Wood's gossiping story that the founders' first intention was to place their college in Venice, but that, through the persuasions of a friend, they were induced to put it at Oxford, is not incredible in itself. The position which it implies was one not uncommon amongst thoughtful religious Englishmen at the beginning of the seventeenth century and for some time after. That Puritans should call those who held it Papists, and that—as appears to have happened to Dame Dorothy Wadham during the excitement which followed the discovery of the Powder Plot—they should sometimes fall under the suspicion of the authorities, who had some reason to regard Popery as a dangerous political offence, was natural. Catholics at heart, they would gladly have seen the breach with Rome healed; but none the less were they loyal members of the Church of England. Wadham College itself is proof of this, and both the foundation and the building in which it is housed bear witness to the strong hold which mediæval tradition had on men's minds in England even at the beginning of the seventeenth century. The statutes follow closely those given to New College more than two centuries before, and the building may almost be taken as the most typical example of a mediæval college that exists.

The story of the fabric occupies the greater part of Mr. Jackson's book, and properly so, for in its completeness it shows us the method followed, not only here, but in older buildings which are admitted to be the finest in the world. The architecture of Wadham is what the men of the Gothic revival called *debased*. And in one sense it is debased. Amidst much that is good, we find detail at once clumsy and feeble, efforts at originality which reach only the fantastic, and attempts to imitate Italian detail, which came not of the art instinct of the workman, but of the bookish pedantry of his employer. But with all this there is life in the thing. If it be the last fruit of a worn-out tree, it is still good natural fruit, more satisfying to

the taste than the artificial confections of the learned architects of later times.

The work of building was begun in 1610 and finished in 1613. No architect's name is mentioned, and Mr. Jackson gives reasons for attributing the design to one William Arnold, who is called the head workman, and who worked on the building as a mason; and that Arnold was something more than a clerk of the works, seeing to the execution of another man's designs, seems pretty certain. But we cannot go with Mr. Jackson in thinking that no scale drawings were ever made. Plans of some sort, either by Arnold or some one else, must have been made before so important a building could be put on the ground. And that some such plans did exist seems to be proved by the fact that the foundress, who was of great age and lived far away, and is believed never to have visited the building, was, nevertheless, so well informed in the details of its arrangement that she could write instructions as to the appropriation of the various rooms.

Mr. Jackson happens to have been lately engaged in a controversy with a society of respectable ratepaying citizens, who claim that a man may be a "professional" architect although he has no skill in, or even knowledge of, architecture; and it delights him to point out that the old buildings, which modern architects look on as their models, were produced without the aid of any "professional" gentleman at all. But somebody must have designed them. That the old buildings owe much of the life and spontaneity which give them their charm to the freedom of the workers on them is very true. But there must have been a guiding hand above all, and it is not yet proved that it always was one that helped to cut the stone. Such men as Elias of Dereham and William of Wykeham may have had a real influence upon the design of the works they directed.

The chief interest of Mr. Jackson's book is in the account of the building of the college. But the description of the building itself and of the vicissitudes which it has gone through, with accounts of some of those who have dwelt in it, are all well done and well illustrated, the architectural sketches being by Mr. Jackson himself.

The loyalty of an old Wadham man to the memory of his founders has led him to add to the account of the Wadham family one of their seats in Somerset and Devon which is scarcely relevant to the subject of the book; but it is the means of introducing some excellent sketches. And there are chapters on the college plate—which, except for a pair of beautiful altar flagons, the legacy of the foundress, is not remarkable—and on the gardens, which are so beautiful now that we could hardly wish them otherwise, much as we should have liked to see the quaint old formal gardens shown in Logan's and Williams's prints, of which the book contains reduced copies.

The book is well got up in all respects, and a pleasant thing to look upon both inside and out, and we wish that Mr. Jackson, who has done so well for his own college, would do for his university what Messrs. Willis and Clark have done for Cambridge.

THE ROYAL ACADEMY.

(Sixth and Concluding Notice.)

WATER-COLOUR DRAWINGS.

THE Academicians have this year found room for nearly four hundred drawings and miniatures all told, a much larger number than are now to be found on the walls of the Old Society. In figure pictures the collection is much superior to the exhibition in Pall Mall, and also to that of the Institute; yet, however good it is, it does not equal the gathering of last year, and, we are bound to say, it does not improve on acquaintance.

To begin with the landscapes, Mr. A. Hanson has sought for a subject in the Antipodes, a region seldom studied by artists. On *The New South Wales Coast* (No. 951). Brown cliffs, a bluish-grey sky, and a bluer sea are well harmonized and impressive.—In *Springtime* (952), by Mr. E. Davies, a green meadow and masses of darker foliage are treated with spirit and sympathy, and well drawn.—Mr. F. Goodall sends several drawings of Egypt, of which *The Afterglow* (959) is, like the painter's oil pictures, a little over-polished; but the figures are good. *The Way to the Village* (971), a picture of sand, the Nile, sunlight, and figures, has similar qualities and equal merits; *Rachel and her Flock* (1061), owing to its mannerisms, does not please us; and the same must be said of *The Sheikh and his Flocks* (1200) and *The Cup of Water* (1206).—On *A Farm in Kent* (963) brings us to Mr. T. S. Cooper, who is the *doyen* of the Royal Academy, and all who look at it will wonder at the powers remaining to an artist who has long passed three score and ten years. In this, as in his other contributions, there is, if we judge it according to Mr. Cooper's standard, very much to be praised: plenty of brightness, firmness of touch, good drawing, extraordinarily high finish, and so much force that it would be easy to mistake it for an oil picture. In fact, it strongly resembles *In the Fordwich Meadows* (186) and *The Noonday Drink* (253), which are in oil. The distended appearance of the bodies of the cows is a fault common in Mr. Cooper's later productions.—*The Fading Eve* (966) of Mr. W. F. Stocks, though mannered, is broad and simple, and its sentiment is pretty.—In Mr. E. J. Du Vall's "*When wave meets wave*" (968) the forceful impact of the waves is rendered strongly, impressively, and truly. In tone the picture is certainly a little weak, but the local colours of the work are silvery and true.—*The Head of Loch Ranza* (974), by Mr. W. Cassels, a telling view, is stereoscopic; the draughtsmanship is excellent and crisp, and firm as a photograph, but not more poetical.

Cape Cornwall from Sennen Sands (990) displays Mr. C. S. Mottram's power of depicting a beautiful scene in bright sunlight, with a fine feeling for light and air; the drawing of the curving edge of the sea upon the sands is capital. *Gold and Grey* (1048), by the same artist, is noticeable for a soft and warm sky.—There is both pathos and good drawing in "*A creeping tide comes creeping up along the sand*" (991), by Mr. R. Smith, a rocky bay at twilight.—*Thieves in the Corn* (1009), by Mr. W. Foster, cattle feeding from stacked corn, is crisp, and the colour is quite natural.—Mr. H. Naegely sends *A Foreground Study* (1010), which, despite some roughness and flatness, is excellent, and distinguished by a fine sense of colour.—*A Quiet Morning* (1022), boats with brown sails in a calm sea, is full of air, and has good rich colouring and brightness; it is by Mr. S. Paterson.—*Hide and Seek* (1058), stone buildings in a warm grey light with figures, is by Mr. E. J. Gregory. Its colour and drawing are alike highly accomplished, and it is the only contribution, besides "*Spoils of Opportunity*" (641), in oil, of this Associate to the exhibition.—*Miller's Dale* (1068), by Mr. F. Williamson, is pretty and tasteful

enough, but rather woolly and hot.—No. 1094 is Mr. D. West's luminous and broad view of the *Morayshire Coast*, a capital study of sea and sky.—Mr. R. Smith is fortunate and impressive in "An iron coast and angry waves" (1097), depicting the tremendous impact of green seas against indomitable rocks. It is a large drawing in a vigorous and cultivated mode of art, where the water is well modelled, but is somewhat wanting in limpidity.—The boat on the beach in *The Day of Rest* (1102), drawn in a most accomplished style, is by Miss A. J. Rudd, one of the few persons we should like to see draw boats at large.—The *Cave de la Fontaine, Sark* (1109), a gloomy sea cavern, after tide-fall, rich in the colours of its slates, grasses, lichens, and mosses, is creditable to Mr. W. A. Toplis, who knows how to deal with so rare a subject. Unluckily the gilt frame damages the colour and effect.—*The Old Canal, Dordrecht* (1110), is a bright specimen of the well-trained skill of that capital architectural draughtsman Mr. R. P. Spiers, who never did better.—*Sark* (1111), by Mr. G. S. Catlow, is extremely luminous, artistic, and broad.—Miss M. L. Bunce has done her capital subject, *St. Columb Porth* (1113), no more than justice in her luminous, brilliant, rich, and true drawing, but the sky has come badly off.—Of No. 1126, Mr. J. M'Dougal's *Summer's Sunset Sea*, it may be said that its strong contrasts of light and colours are laudably effective.—In No. 1133, *Off Ryde*, Mr. A. Starling has achieved good drawing of the sea.

We now turn to the figure subjects and the paintings of flowers. Because of its difficulty, a life-size bust in water colour is not often attempted, especially in portraiture; it is the more interesting, therefore, to find here several specimens, of which *Vere, Daughter of Lieut.-Col. Hon. L. P. Dawnay* (954), is, upon the whole, not the most successful. Still, the features are well drawn, expressive, and full of character; the warm white of the dress goes well with the rich, somewhat adust carnations; the breadth of the light and shade is associated with style of a good sort. The work is by Mr. E. Roberts, who likewise contributes the still finer and more remarkable life-size *Pamela, Daughter of Hon. P. Wyndham* (1046), which would be a distinguished picture anywhere, and is the best thing in this gallery. The young lady is of a high-bred refined type both of form and face, she is bareheaded so that she can display her semi-classic *coiffure*, and she is dressed entirely in black, the rich and sober intensity of which sets off the roses and undergold of her flesh tints, and by contrasting imparts luminousness to them. It is a fine, artistic, and broad piece of work, drawn and modelled with great modesty and skill; lastly, its sense of style equals that exhibited in Miss Dawnay's portrait. *Miss G. Magniac* (1075) is another, but very different example of the same painter's powers, and is almost equally admirable.—No. 981, a *Group of Poppies*, by Mr. H. Haley, is crisp and brilliant, but it is hard to understand the dish against which the flowers are arranged.—*Azaleas and Winter Cherry* (986), by Miss E. J. Barrow, is rather pale, yet delicately and sharply touched.—*L'Improvisatore* (989), a girl with a guitar, is neat, and pure in colour. Its author is Mr. M. Ludby, who does not often paint so well.—*Florimel* (1002), by Mr. H. Ryland, a life-size head of a child against orange boughs, is decidedly sweet and pretty; it is well-drawn, and the pure expression is most natural, but the flesh is a little too pink.—Another good head is No. 1011, *Mrs. Beech*, a profile, in a red gown, by Mr. H. J. G. Beech. It is broad and scholarly; the representation of light reflected into the shadow on the side of the head is certainly commendable.—*Pansies*, in a glass vase (1017), by Mr. W. Stubbs, is broad and firm, as flowers should be drawn; but flowers require great strength of colour and more brilliance.—Most bright and delicate is Miss G. H. Hastie's *Iceland Poppies in Etruscan Vase* (1019).

We like *Daisy* (1026), by Miss J. Archer, a life-size picture of a charming girl leaning her face on her hand. It is decidedly pretty and natural. The expression is ingenuous, and it is well drawn.—On the other hand, *Her Daily Bread* (1029), by Mr. H. S. Hopwood, is pretentious and unsound; hot and false in the shadows, where it ought to be tender and grey; very roughly drawn and badly modelled. In short, the artist imitates Mr. Herkomer's worst defects.—*A Bit of Old Coventry* (1033) is well drawn, rather weak in tone and modelling, by Mr. A. J. Mavrogordato, who sends likewise *Ford's Hospital, Coventry* (1034).—*The Knitting Lesson* (1037), by Mr. C. A. Smith, a cottage interior, is rather hard and laboured, but the figures are good and appropriate.—*Interested* (1041), by Mr. C. E. Wilson, depicts two children reading near some old steps. It is pretty and animated, but the brown shadows in an outdoor effect have been painted indoors.

Mr. A. Hill sends in *A Bacchante* (1060) a charming, rather academic, nude figure of a slender brunette lying on her back on the grass. The polish and finish of the flesh, elegant drawing, scholarly modelling of this figure, and its graceful pose, are so choice that they hardly suffer from the disproportionate largeness of the torso.—There is some spirit in the well-drawn figures and firm touch that distinguish Mr. W. Mainwaring Palin's *Children's Picnic* (1069).—*The Portrait of a Lady* (1078) has the advantage of excellent painting and good drawing. It is by Mr. W. Thomson, who ought to be better known.—Nos. 1080 and 1088, *Miss A. Dowie*, by Miss S. M. Dowie, and *Cecil Bathe*, by Miss M. C. Stapoole, are good and large portraits, highly commendable for style.—The view of a village street with figures, called *The Girl he left behind Him* (1087), by Mr. W. J. Morgan, is careful, firmly painted, and good in colour, but rather hard.—Full of spirit, noteworthy for a grim sort of grotesqueness and the horror of a lurid evening effect, is Mr. G. G. Fraser's original illustration (1091) of the Evil One's visit to the "old wife, lean and poor," who had the golden bird in Tennyson's poem of 'The Goose'.—*A Gem from the Folio* (1093), an interior with furniture, by Miss K. Haylar, is, like all her works, solid, brilliant, and highly polished.—Masculine and artistic is No. 1096, *Mrs. Eumorfopoulos*, the best of Mr. Yeames's three contributions. He, like most able professors of the larger method, paints in water colour with the force, breadth, harmony, and sense of style which are usually limited to oil.—Very good indeed is Mr. L. Rivers's *Going to Work* (1095), figures in a lofty meadow in early morning light, luminous and spacious.—No. 1117 is called *La Belle Dame sans Merci*, by Mr. H. M. Rheam, but Keats would not recognize this tame and ghost-like figure.—Mr. T. Taylor's picture of ship-boys carrying hampers down the steps of a pier to their boat, called *Christmas Cheer for the Old Ship* (1130), possesses a very great deal of merit, much freshness, animation, and character, but it is too slight to do justice to the painter.—No. 1180, the *Psyche* of Miss A. M. Chambers, is a pretty head, with a tender and suitable expression of the face.—We commend the nice *Chestnut Blossoms* (1181) of Miss K. Tayler; the *Sweetheart* (1190) of Miss A. Scanes; and the most charming and vivacious *Story of the Little Mermaid* (1209), a new subject spiritedly treated, with gay and harmonious colours, by Mr. A. G. Morrow.—*The Irish Fish Girl* (1210) of Mr. A. U. Soord is decidedly lifelike.

THE MINIATURES.

Among the miniatures there are some admirable examples, more than good enough to maintain the reputation of the charming art in England. Where many are excellent let us mention Miss S. Collett's *S. E. C.* (1235); Miss A. Dixon's *Miss Norman* (1244); Mr. W. T. S.

Barber's *Miss F. M. Cockerell* (1253) and *Mrs. A. Van Wart* (1254); Mr. H. C. Heath's *Denis, May, and Buds* (1306-7-8), and others by him; Miss M. J. Gibson's *Miss Brett* (1314) and others; Mr. E. Tayler's *Geoffrey* (1325), *Alyson* (1327), and *The Hon. E. Eden* (1331); and J. J. E. Venning, Esq. (1335), and others, especially the *Rev. Canon Liddon* (1339), by Mr. R. Henderson.

WORKS IN BLACK AND WHITE.

There are a number of prints here that have been already noticed in these columns. We may further mention No. 1346, *Lorna Doone*, by Mr. F. Miller, a bold mezzotint; *Scarborough Castle* (1348), by Mr. H. S. Dale; *A Hampshire Chine* (1349), by Mr. H. Batley; *Across the Gloomy Shore* (1355), a picturesque subject picturesquely treated, by Mr. T. Barrett; *The Twa Brigs, Ayr* (1359), by Mr. D. Law; Mr. R. W. Macbeth's reproduction of the portrait, full of spirit, of *Mr. Orchardson* (1364), by himself, and Mr. Macbeth's fine and brilliant etching of his own *On the Way to Market* (1367), which is here as No. 671; No. 1366, Mr. W. Hole's capital rendering of *Don Gaspar de Guzman, after Velasquez*; *My Lady's Page* (1371), by Mr. J. R. Dicksee; Mr. E. Slocombe's *Rue de Pré, Lausanne* (1373); *Hurst Castle* (1376), an excellent specimen of an admirable etcher, Mr. J. P. Heseltine; M. A. Jacquet's *Skirmishers, after E. Detaille* (1385), a gem of etching; Mr. T. E. Harrison's tasteful and apt *Book-plates* (1389 and 1390); Mr. F. Short's *Gathering the Flock* (1398); *At Schlestadt* (1401), by Mr. F. I. Thomas; *Lady V. Manners* (1413), by the Marchioness of Granby; Mr. G. du Maurier's *Original of a Cut in 'Punch'* (1421); Mr. L. Davis's "Now, Girls!" (1427); Mr. F. L. Emanuel's *Old Cornishman* (1440); Miss M. O. Wilson's *Old Man, after Rembrandt* (1448); M. T. Chauvel's *Cambria's Coast, after B. W. Leader* (1450); Mr. L. Lowenstam's "He loves me, loves me not!" after L. Alma Tadema (1453); *Rounding the Light Ship* (1458), a race of yachts, by Mr. W. H. Overend; *After a Storm in the Highlands, after Mlle. R. Bonheur* (1462), by Mr. J. B. Pratt; and *L'Amateur d'Estampes* (1463), by M. A. Lamotte.

SCULPTURE.

Although there is a great deal of difference, both in character and in merit, among the sculptures exhibited in the Central Hall and Lecture Room, they seem to us, on the whole, much better than usual.

A circle of statues has been formed, according to the convenient custom of the Academy, about the middle of the Lecture Room, and it includes, besides Mr. Thornycroft's *Summer* (1823)—a naked female in bronze, leaning on a column and shading her head with a palm leaf, a work thoroughly well wrought out in a naturalistic yet refined style, which will charm the visitor by its grace and careful execution.—Mr. G. Frampton's masterpiece, *Children of the Wolf* (1822), the execution of which, though its style is not first rate, is more than respectable, while the design is highly spontaneous and energetic, and the *Applause* (1828) of Mr. E. O. Ford, to which, some weeks ago, we devoted a brief note (all we need say now is that the thighs are much too long). Here also is placed the life-size *Bellona* (1826) of the famous painter M. J. L. Gérôme. This remarkable statue was one of the attractions of last year's Salon, and formed a leading subject of discussion in Parisian circles. The limbs are of solid ivory (the materials for which had been obtained at a vast cost, and wrought with learning, care, and skill), the torso, head, and draperies are of coloured gilt and jewelled bronze. The artist's object has been to represent the Goddess of War standing a-tiptoe upon the world, while the hideous hooded snake circled about her feet, and with its mantle expanded, rises and hisses

at her side. The goddess's expression is intensified by the open eyes and their pale blue irides of glass seeming to glare with the fury of slaughter, the distended yet flattened nostrils, and the mouth, blood-red within, showing the teeth, as it is opened to emit a hoarse and terrible cry from the expanded chest, while the goddess waves on high her falchion and buckler. As, rising to her fullest height, she lifts her arms, her mantle, deeply stained with blood, is tossed in great folds, the character of which is in keeping with the subject at her side. It is a superb design, at once grotesque, in the true sense of that term, and dreadful. The horror of the face owes something, no doubt, to the tragic masks of antiquity, but it owes still more to the highly coloured and yet pallid ivory masks of the Japanese masters, who have furnished so many grim and sanguinary types of the sort. In the coloration of the statue we trace a happy adaptation of Japanese ideas, and in the naked limbs the forms of Greece. As an illustration of the Fury of "brazen-throated War" we know nothing, even the few suggestive Greek sketches which remain to us, to be compared with this splendid example. Its sole defect, so it appears to us, is the shortness of the legs. As a piece of colour it is triumphant. Unfortunately, owing to its position in the Lecture Room, where the light is too sharp and falls upon the figure at too acute an angle, the design suffers to some extent.

Of Mr. Woolner's last work, his bronze figure of *The Housemaid* (1881), we have already given a description. Those who do not perceive the beauty and grace of the life which is daily about them may be surprised at the choice, by a sculptor trained in the highest art of his day, of such a subject as a comely English servant girl, in the prime of life, kneeling at her pail, and wringing the cloth she has been using. But those who condescend to look twice, and are prepared to learn from masters of the art, or who value a work of art for its merits, will find here much to admire. As the Greek sculptors of the best time thought it no folly to carve men and women engaged in homely occupations, so it is hard to see why Woolner, as well as Flaxman, who frequently did the same thing, Mr. Hamo Thornycroft—e.g. 'The Mower'—and half the French sculptors of our day, should not do so. Woolner took for his model a woman of massive yet elegant physique; he posed her with natural grace; he draped her in modern garments, and he carved those garments in a fine, simple style, of which the folds about the hips and bust are choice illustrations; the curve of the figure as she turns half round to her work, and the grace of the neck which sustains the well-poised head, are instances of really valuable art. The statue is so badly placed at the Academy that the beautiful and appropriate face cannot be seen at all. We hope it may be re-exhibited elsewhere, so that it may be studied as it deserves to be.—*The Rescue of Andromeda* (1883), by Mr. H. C. Fehr, is the most ambitious effort in the Academy, and as a specimen of decorative art it is one of the most successful. The idea of showing the dragon actually crawling over the body of the prostrate Andromeda, whose horror and terror are expressed with great force, is not more repulsive than the subject allows, and, indeed, requires, and it has the merit of ensuring compactness, as well as vigour, to the group. Perseus hovering above the beast and its victim is a telling figure. The execution of the whole is scholarly and correct.

Mr. A. Jones is a rapidly improving sculptor, but he will not gain additional reputation this year by *Maternal Care* (1860), a life-size group of a mare and her foal attacked by a dog. To be sure, the design is as good and spirited as the subject demanded, and the execution is excellent; but it is a pity to waste skill and material on a theme which would be most in place on the top of an ormolu clock.—*At the Brook* (1861),

Mrs. A. Gell's statuette of a naked girl dipping her pitcher at a stream, is a pretty sketch, and so well designed as to deserve carrying out at life size, to do which will test the lady's courage and skill.—Mr. A. B. Joy's *Marquis of Salisbury* (1863) is the best of that able sculptor's official busts, an excellent likeness; the clever carving of the hair and beard is quite worth noticing.—Mr. G. E. Wade has thrown a good deal of animation into the features of *Sir J. A. MacDonald* (1866), a life-size whole-length, and in representing *Sir John* as reading aloud he has hit upon a good and original motive for a portrait statue; but the execution is too rough.—*Thirst, a Group* (1868), by M. L. Cauer, two soldiers struggling for a canteen, exhibits a great deal of spirit, but at life size it is absurdly large for the subject. The torso and bust of *The Water Carrier, a Statuette* (1701), by the same artist, are first rate in style; the timid, observant, and eager face is in keeping with the attitude and action.—No. 1673, Mr. C. B. Birch's *Earl of Beaconsfield*, is, of course, not from the life, and to succeed with the face Mr. Birch needed a somewhat more subtle perception of a character which was hard to read, yet grew greater as one studied it. The execution is not so fine as it might have been, seeing what an admirable carver Mr. Birch has before now proved himself to be.

The Portrait of an Artist (1690), by Mr. P. R. Montford, with which we enter the Lecture Room, is to be admired for its treatment of low relief.—*Love the Conqueror* (1695), by Mr. F. W. Pomeroy, possesses rare grace and spirit; the figure is notable for careful modelling, its attitude, and the vivacious expression, but the thighs are too long.—"*With modest eyes downcast*" (1696), by Signor A. C. Lucchesi, is charmingly carved as a reproduction of the beautiful morbidez of a fine naturalistic type.—Mr. T. Brock's *N. Sherwood, Esq.* (1703), is worthy of him, being a solid and accomplished piece of carving and full of character; *Sir F. Leighton* (1717) is another capital example and a good likeness.—No. 1707, *Memorial Tablet to L. C. Woolridge, M.D.*, by Mr. E. R. Mullins, has a good design, but the body of the kneeling figure is clumsy.—*St. George*, in coloured wax (1708), by Miss E. Casella, and *Octava Spira* (1710), in the same material, by Miss N. Casella, are praiseworthy and elegant attempts to revive a method of art which was dying out.—*Memorial Tablet to Ewan Evans* (1709), by Mr. F. W. Pomeroy, is an honourable record of the late Master of Pembroke College, Oxford, conspicuously graceful in sentiment and style, and everywhere excellent, excepting the faces of the cherubs enclosed in the framework of the panel.—Although the execution of Mr. A. M.F. Shannan's *Hunter and the Wood Nymph* (1712) is too rough for the best art, the design is intensely expressive.—The head of *Hypatia* (1718), by Miss L. G. Williams, is beautiful in itself, good in style, and poetical in character.—A statuette of *Clytie* (1719), by Mr. H. Montford, may be praised for the passion of its attitude and expression, and charms us by its fresh design and accomplished execution. The right arm seems to be too long.—Mr. J. Somerscales's *Design for Spandrels for a School of Art* (1723) is a perfect example of what may be called the school of design style, accomplished without fire, complete so far as its lack of vitality admits, and commonplace without being actually dull.—On the other hand, *Love-Light*, a design in bronze for a newspaper knife (1737), by Mr. W. R. Colton, is decidedly clever and original.—*The Dancing Girls*, a design in low relief and colour by Miss R. Le Quesne (1770), possesses a good deal of vivacity and grace, and yet it is in some measure exaggerated and consequently distasteful; see, likewise, her *Spring*, a bas-relief of similar character (1779).—*Andromache* (1769), by Mr. J. Havenhand, is a good sketch, well modelled as

far as the flesh goes.—Mr. H. Thornycroft's animated bust of *The Late N. Clayton, Esq.* (1772), interests us much.—Miss E. M. Moore is fortunate in her capital sketch of a head, which she calls *A Study* (1778).

Mr. A. Drury's statue of *Circe* (1827) is life size and naked. The legs are rather clumsy, and the good naturalistic surfaces of the limbs would bear refining. We should like to see more of the weird magic of *Circe's* face; the playfulness of that of the statue is not enough.—The life-size statue of *A Girl binding her Hair* (1829), by Mr. W. G. John, is an excellent piece of sculpture. The expression is distinctly good, but the legs and contours in general are a trifle heavy.

ARCHITECTURE.

Partly because our space is nearly exhausted, but still more because the drawings in the Architectural Room do not represent the real state of the art, our remarks on the contents of that room must be confined to the names of what seem to us noteworthy examples of various kinds, omitting those which are commendable studies of existing buildings of old dates. Our list, therefore, begins with Mr. A. Koch's *New Board School, Gais* (1482), and continues with Messrs. Morris & Hunter's *St. Andrew's Church, Ayr* (1488); Mr. P. H. Tree's *Church, House, and Schools, Bechill* (1495); Mr. A. Waterhouse's *Head Offices of the Refuge Assurance Co., Manchester* (1499); Mr. J. Neale's *Compton Leigh* (1504) and his *St. Peter's Church, Bushey* (1510), both fine and solidly studied specimens of one of our best architects' art; Mr. E. W. Mountford's *Sheffield Town Hall* (1516) and *St. Olave's Grammar Schools* (1517); Messrs. Carpenter & Ingelow's *Tower and Ante-Chapel, St. John's College, Hurstpierpoint* (1540); Messrs. E. George & Peto's *West Dean, Chichester* (1545); Messrs. Burnet, Son & Campbell's *Glasgow Athenæum* (1555); Mr. F. E. Ward's *Millburn House* (1576); Mr. A. Webb's *L'Eglise Protestante* (1607); Mr. H. Wilson's *Design for the Library, Welbeck Abbey* (1623); and Mr. G. Aitchison's design for the decoration of a *Smoking Room* (1648). Various good, but not strikingly superior, examples are contributed by Messrs. R. W. Edis, J. O. Scott, B. Champneys—see *Banade Edge* (1507)—G. C. Horsley, T. G. Jackson—see *St. Peter's College, Radley* (1558)—and A. C. Blomfield.

BYZANTINE ARCHITECTURE IN GREECE.

UNDER the auspices of the Managing Committee of the British School at Athens there is now preparing for publication an elaborate work on the above subject, consisting of illustrations of existing examples of architecture and iconography in Greece, principally ecclesiastical, from the fourth century onwards, with descriptions of the same, by Mr. R. W. Schultz, a travelling student in architecture of the Royal Academy, 1887-89, and Mr. Sidney H. Barnsley, architect, both lately students of the British School at Athens. In a supplement will be given drawings of some of the churches of Salonica. The authors claim that this will be the first exhaustive treatment of this most important subject. It represents the result of nearly two years' travel and labour in Greece, and of many months' labour at home in working up the material. In addition to full and detailed drawings of buildings which had been briefly and incompletely illustrated in such works as those of M. Couchaud, of Messrs. Le Bas and Waddington, of M. Blouet, and of Messrs. Texier and Pullan, a large mass of fresh material has been collected, and coloured drawings of the fine mosaics and marble work in the church of Daphne, near Athens, and in the monastery church of St. Luke of Stiris, between Livadia and Delphi, will now be published for the first time. Some fine churches in various parts of Greece, which have not hitherto been published, will also be included in the work.

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Further particulars will be given in a prospectus about to be issued, together with specimen plates selected from those which illustrate the magnificent church of St. Luke at Stiris, which is the finest and most perfect example of Byzantine architecture now extant in Greece. This building, like most of the others seen and described by Mr. Schultz and Mr. Barnsley, probably dates from the eleventh century.

It is intended that the book shall contain upwards of two hundred plates, of which about thirty will be coloured reproductions of mosaic and marble work, the rest being partly photographic views of the buildings and their details, and partly architectural drawings of plans, elevations, &c., reproduced by process. The utmost care will throughout be taken with the reproduction of the drawings. The text will form the complement to the illustrations, and is intended to contain all available information as to the history of the churches, together with a full description and discussion both of the architecture and the iconography.

The work will be published for the Committee of the School by Messrs. Macmillan & Co. in five parts, at 2l. 2s. each, but it will not finally be put in hand until the names of at least a hundred subscribers have been received. When publication is complete the price will be raised to 12l. 12s. net.

NOTES FROM ITALY.

ARCHÆOLOGICAL research has of late been directed chiefly to Etruria, and discoveries of great importance have been made, especially at Vetulonia, but also at Tarquinia, Orvieto, Bolsena, &c. During the last few years the necropolis of Vetulonia, of which the most ancient part can now almost for certain be identified with the site of the excavations of Cav. Falchi (these, I am happy to say, have been conducted latterly on a more systematic plan than before), has yielded a vast number of objects of various kinds, which form one of the chief treasures of the Etruscan Museum at Florence.

Prof. Milani, however, has lately been commissioned by the Government to make fresh researches on the spot, in order to settle definitely the much debated question of the exact position of the ancient city, and possibly to discover the necropolis of the non-archaic period of its existence. The work is now in full progress, and I may soon be able to announce the result. The excavations made in the southern necropolis of the Volsinii below Orvieto, and on the hills of Barano not far from Bolsena, have brought to light several chambered tombs, some being of a very ancient type, the others of the third century B.C. No objects, however, of any artistic worth were found within, except a funeral couch of alabaster from a tomb at Barano, which is of elegant style and workmanship.

On January 10th Dr. Orsi brought to a close his excavations at the Tusco of Syracuse. More than one hundred tombs were opened, almost all consisting of huge rectangular trenches, all very deep, cut in the native rock, and covered halfway up from the bottom by large stone slabs. In several a sarcophagus was found, an unusual circumstance in trench-burials. From a large number of iron and bronze nails strewn about it is argued that some of the corpses of this necropolis were placed in wooden coffins or on a couch of planks. Some terracottas were recovered representing the figure of the Egyptian Bes, and *figurini* in the usual seated posture. Proto-Corinthian and Corinthian vases were found in good number, amongst the former a very small one resembling in delicacy of work two very fine examples of the British and Berlin museums. In an uncovered tomb two large *kylikes* and several *skyphoi*, all with black figures, were found, but being broken they are now undergoing repairs before being exhibited. An *alabastron*, perhaps of Phœni-

cian origin, made of pseudo-porcelain, with green enamels, and some animal figures of porcelain, silver ornaments, rings with scarabæi, as also seven bronze *fibule*, were amongst the funeral deposits. The seven *fibule*, of Italic type, in the form of a boat, were all found on one skeleton—a rare occurrence, says the discoverer, in Greek burials. In various points Dr. Orsi has observed traces of ancient devastation. One part of the necropolis had evidently been taken possession of by later generations in barbaric times, while two or three large trenches were cleared of their contents, and then used for throwing in rubbish, consisting of broken vases from some sanctuary or other, of which the excavator thinks he has found remains, and to which he will shortly direct the labours of his next campaign.

Amongst last year's discoveries in the riparian works at Verona I must mention a small altar with a dedicatory inscription to the god Serapis, with the title of Optimus Maximus, erected by a certain Marius Maro. It belonged probably to a temple of Jupiter Serapis, which may have been not far from the Ponte Pietra, where the stone was discovered, upon the raised ground towards the Castel S. Pietro. Some years ago on this site the foundations of a large building, which may be a temple, were found, with bits of cornices and capitals of pillars. Here also was found of old the statue of Jupiter Serapis published by Maffei. Other new Roman inscriptions, whole and fragmentary, have also been added to the town collection, and an illustrative report upon these new acquisitions will be published by Dr. Ricci. One of these inscriptions refers to a member of the Gens Octavia, a family already known at Verona by other monuments of the city. Another belongs to the Gens Tullia and is of the last century of the republic. Amongst the numerous coins dug up are a half as of the republic, and bronze coins of Augustus, Tiberius, Vespasian, Titus, Hadrian, Constantine, &c. F. HALBHER.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 10th inst. the pictures of the late Mr. Field and those of Mr. Pemberton Heywood, the majority in both collections being of the Dutch School. Drawing: Birket Foster, The Pet Kitten, 63l. Pictures: W. Collins, The Bird's-Nest, 231l. C. Stanfield, A Coast Scene, with a peasant and horses, 336l. P. Nasmyth, A Landscape, view at the edge of a wood, with figures, 640l.; A Landscape, with farm buildings on the right, and children in the foreground, 367l. G. Moreland, A Gipsy Encampment, 472l.; The Bell Inn, 246l. N. Berchem, Cattle passing a Ford, 682l.; The Mouth of an Italian River, 451l. Breughel, A Fair, in a Dutch village, with numerous figures, animals, and boats, 141l. J. Van de Capella, A Calm, with a boat at anchor, 315l.; A Calm, with fishing-boats at anchor, 840l. A. Dekker, A Landscape, with a picturesque overshot mill in the foreground, 378l. J. B. Greuze, Head of a Girl, with golden hair, in white dress, black kerchief, 3,045l. J. Van der Heyden, The Courtyard of a Palace, partly in ruins, 630l. M. Hobbema, A Woody Landscape, with a flooded road in the foreground, 4,725l. J. Van Huysum, A Group of Roses, Peonies, and Pinks, in a terracotta jar, 483l. E. Van der Neer, A Young Lady, wearing a white cap, 262l. A. Van der Neer, A River Scene, occupying the centre of the picture, 294l.; A River Scene, with boats, and men drawing a net, 735l. A. Van Ostade, Two Men and a Woman in a Room, 640l.; Interior of a Cabaret, 766l. J. Ruysdael, An Overshot Mill, 1,785l.; A Landscape, with an old cottage under a group of fine trees, 1,260l.; A Ruined Castle, 183l. Jan Steen, Interior of a Room, 724l. D. Teniers, The Card-Players, 798l.; A Chemist's Laboratory, 682l. G. Van Tol, An Interior, with a shoemaker

at his stall, 210l. W. Van de Velde, A Calm, with the royal yacht moored among a fleet of fishing-boats, 346l.; A Calm, with two men-of-war at anchor, 976l.; A Calm, with fishing-boats at anchor, 289l. P. Wouwermans, A Coast Scene, with a ruined tower, 152l.; An Engagement of Cavalry, 388l.; A Landscape, intersected by a river, 483l.; A Landscape, with a sportsman in a red jacket on a grey horse, 130l. Jan Hackert and Jan Lingelbach, An Italian River Scene, with timber rafts, 220l. Jan Van der Heyden and A. Van de Velde, A Street in a Dutch Town, 635l. P. de Hooch, A View in a Dutch Town, 420l. S. De Koninck, An Interior, with a merchant seated at his desk, mending a pen, 378l. P. De Koning, A Bird's-Eye View, over an extensive landscape, 945l. N. Maas, A View in front of a Château, 630l. Three pictures belonging to the late Bishop of Winchester, S. Wilberforce, were also sold: Raffaele, La Belle Jardinière, 399l. Mieris, A Lady playing with a Spaniel, 157l.; and Ruysdael, A Ruined Castle, 183l.

FINE-ART Gossip.

THE benefices of All Hallows the Great (or the More) and All Hallows the Less, Thames Street, near the Steel Yard, were united in 1683, after the Fire, and both the Gothic churches being destroyed, that of the latter parish, which, as it stood upon arched vaults, was called "Ecclesia Omnium Sanctorum super Cellarium," was not rebuilt. The united benefices are now in turn to be merged with those of St. Michael, Paternoster Royal, and St. Martin in the Vintry. The services of the four parishes will in future be conducted in the church of St. Michael, and the church of All Hallows the Great and Less will be demolished. This is one of Wren's inferior structures, and, except the unusualness of its plan, which is a sort of irregular rhomboid, has nothing of interest about it; the addition of an elaborate oak screen, extending across the whole building, separating the nave from the chancel, and by no means without architectural merit or excellence of execution, gives a sort of interest to the place. "Godwin and Britton" states that this screen was manufactured in Hamburg, and presented to the church by the Hanse Merchants in memory of the former connexion between them and this country. Doubtless the church, which almost adjoined their Steel Yard, possessed many associations of value to the great company. Tradition refers the screen to "the time of Queen Anne," but it appears to be older. The length of the church within is about 87 ft., the breadth nearly 60 ft.; the tower is said to be 86 ft. high. There is some good carving in the sounding-board over the pulpit.

THE English judges appointed for the Fine-Art Section at Chicago are: for works in oil, Mr. H. W. B. Davis and Mr. Val. Prinsep; for water colours, Mr. A. W. Hunt; for works in black and white, Mr. F. Short; and for architectural examples, Mr. MacVicar Anderson. A sculptor has not yet been decided on.

UNTIL the 29th inst. Messrs. Cassell's Black and White Exhibition, the eleventh of the series, will remain open at Cutlers' Hall, Warwick Lane, Newgate Street. It comprises nearly five hundred examples, including those by Messrs. W. Wyllie, A. East, C. Wyllie, J. MacWhirter, J. Fulleylove, E. Parton, and J. Clark.

THE publication of the quarto volume on the 'Architecture and Archaeology of the Manchester Cathedral,' by Mr. J. S. Crowther, which has been in progress during seven years, has been interrupted by the recent death of Mr. Crowther. The work will be completed by Dr. Frank Renaud, and will be in the hands of subscribers in October next. Mr. J. E. Cornish, of Manchester, is the publisher.

Not one by one, but in battalions, the really fine works of art—those that are above the caprice of fashion—are leaving the kingdom. This week, among a number of choice objects purchased for the Continent, was one of the few examples remaining in the country of the celebrated so-called Henri Deux ware. And yet the national collection at Bloomsbury possesses no specimen of the art.

THE annual meeting of the Hellenic Society will be held at 22, Albemarle Street on Monday next at 5 P.M., Prof. Jebb, M.P., President, in the chair.

THE long-expected report on the excavations undertaken at Megalopolis by members of the British School at Athens will be issued by the Hellenic Society within a few days. It will contain an historical sketch by Mr. W. J. Woodhouse, a narrative of excavation by Mr. W. Loring, an architectural description and analysis by Mr. R. W. Schultz, a chapter on the theatre by Mr. Ernest Gardner and Mr. Loring, a chapter on the Agora by Mr. G. C. Richards, a chapter on the town walls and internal topography by Mr. Loring, and one on the inscriptions of Megalopolis and neighbourhood by Mr. Richards. The illustrations consist of sixteen full-page plates, mainly architectural, and upwards of sixty figures inserted in the text. An additional number of this supplementary paper has been printed so that it may be available for others than members of the Society.

A SMALL room in the Louvre has been appropriated to a collection of Persian lustred pottery of the kind of which Mr. Henry Wallis's essays and their fine illustrations in colours have done much to increase our knowledge.

OUR Correspondent at Athens writes:—

"The disinterment of the ruins of ancient Delphi is advancing rapidly under the best possible conditions. Besides isolated finds, the discovery of the remains of the Treasury of the Athenians is to be noted, as it was not only the place where valuable works of art were preserved, but also affords a sure topographical basis. To the right of this building has been found of late an archaic statue of Apollo, of Parian marble, of more than life size, 1.98 mètres high, embedded in a comparatively recent wall. The condition of this statue is admirable, down to the nose and the feet, which latter are broken off at the toe joints. The god is represented as leaning on his right foot. The type of this standing figure resembles the archaic statues of Apollo already known. It seems to be a copy of a wooden image made under Egyptian influence. The countenance is long and almost triangular; the lips, chin, &c., terminate in a pointed shape; the hair broadens out down the back, and is bound with a *tenta*. In front three cylindrical locks fall over each shoulder. The hair ends upon the forehead in ornamental curls adorned with roses. The hands are placed close to the hips, and the fingers are not separated. The ears are larger than the natural size, and are turned somewhat upwards. The execution throughout is most careful.

"Besides this a small head of white stone has been discovered within the last few days. It is the head of a bearded man who wears a crown upon his richly adorned hair, and his eyes are half closed. Also a head of a horse in marble has turned up. It appears to belong to the tympanum of the Treasury of the Athenians."

MUSIC

THE WEEK.

COVENT GARDEN OPERA.—'La Favorite'; production of Bizet's 'Djamileh'.
CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

DONIZETTI'S once admired masterpiece 'La Favorite' was revived at Covent Garden last Saturday, with what may be termed maimed rites. The work was given in French, which was certainly an advantage; but the main portion of the overture and the ballet were omitted, and the score was otherwise curtailed, the reason being that, in order that a full audience might be

secured for the first appearance of Madame Armand in the character of Leonora, the popular 'Cavalleria Rusticana' was to follow. In this Sir Augustus Harris displayed managerial astuteness at some, though not very great, expense to art. The Brussels artist, as already stated in connexion with her appearances at the operatic concerts, has a fine contralto voice, more effective in the chest than in the medium register, while the high notes in the music were obviously rather trying to her. As an actress Madame Armand was at her best in dramatic situations, and, despite her somewhat excessive tendency in the direction of *embonpoint*, her appearance is not unpleasing. M. Alvarez was a feeble Ferdinand, alike vocally and dramatically, until the last scene, when he proved himself equal to his duties. M. Dufriche did not give satisfaction as Alfonso, which in former years was among M. Faure's best parts, but M. Plançon was above criticism as Balthazar.

Bizet's one-act opera 'Djamileh,' originally produced at the Paris Théâtre Lyrique in 1872, three years before 'Carmen,' will scarcely prove successful at Covent Garden, even as a *lever de rideau*, since its delicate effects are lost in so large a house. The libretto by Louis Gallet is entirely wanting in dramatic interest, and is not altogether wholesome from a moral standpoint; but the opinions of the Parisian critics passed at the time on the score cannot but seem supremely ridiculous at present. So far from the music being incoherent, laboured, and Wagnerian, the general impression left by Tuesday's performance was that it errs on the side of simplicity. Oriental colour is only introduced prominently into one number, an *Almée* dance, which is, perhaps, the most original in the work; but the note of true passion is sounded in the final love duet, when the sensual Haroun renounces his former life and declares his determination to remain faithful to the lovesick Djamileh, and throughout the themes are eminently characteristic of the composer of 'Carmen.' At the lowest estimate the opera must be regarded as a marked advance on 'Les Pêcheurs de Perles.' The orchestration is extremely delicate and full of felicitous touches, which would make their effect in a smaller house. The performance cannot be highly commended. It was a mistake to substitute recitative from an unknown hand for the original dialogue; and Mlle. Gherlsen, M. Bonnard, and M. Coutellier were not particularly satisfactory in the principal parts. The orchestra, under Mr. Randegger, was, however, more refined than usual.

The desire of the University authorities at Oxford and Cambridge to offer homage to foreign musical genius has been expressed at various times for considerably over a century, and is certainly laudable, though it does not always meet with appreciation. Never before, however, in the history of music at Cambridge have so many eminent continental composers assembled within its boundaries as during the past week; and the list might have been extended by the inclusion of Verdi and Grieg had not old age in the first instance and ill health in the second rendered a visit to this country

undesirable. However, the concert in the Guildhall on Monday was a marked artistic success, and the enthusiasm with which the distinguished visitors were greeted must have convinced them of the esteem in which they are held in England. Herr Max Bruch conducted the scene denominated "The Banquet of the Phæaciens," which is certainly the most impressive section of his 'Odysseus'; and Signor Boito directed the Prologue from his unique opera 'Mefistofele,' the rendering of which proved as effective in the concert-room as it has ever done in an opera-house. M. Saint-Saëns was represented by a recently composed fantasia for pianoforte and orchestra entitled 'Africa,' the outcome, it is said, of a visit to Algiers. The work has no pretensions to classical form, unless such a term may be applied to a consistently developed rhapsody; but it is rich in melodious subject-matter, including an adaptation of a traditional song of Tunis, and the pianoforte part is written with remarkable brilliancy and general knowledge of effect. It is needless to add that it was superbly interpreted by the composer. Of M. Tchaikovsky's elaborate symphonic poem 'Francesca da Rimini' it is unnecessary to speak, as the work was fully described in the article on the Munich Festival which appeared in the *Athenæum* last week, and with the opinions then expressed we fully agree. A fine performance of Grieg's first 'Peer Gynt' Suite was secured under Prof. Stanford's direction, and the Cambridge conductor's Chicago ode 'East to West' brought the concert to an effective conclusion. It only remains to be added that Mr. and Mrs. Henschel, Miss Marie Brema, and Mr. Plunket Greene were all excellent in the music for solo voices.

CONCERTS AND RECITALS.

IN no previous season have so many musical entertainments of every description been crowded together as at present, and it is impossible to notice more than a small proportion of the performances for which invitations come to hand. Commencing with Thursday last week, the afternoon entertainments included the annual pianoforte recital of Miss Emma Barnett at the Princes' Hall. The rendering of Beethoven's Sonata in A, Op. 101, Schumann's 'Papillons,' Op. 2, and Liszt's Rhapsodie, No. 13, was not interesting; but commendation may be given to a new series of seven "Characteristic Studies," by Mr. J. F. Barnett, which should be in request as refined and agreeable little *genre* pieces with more or less appropriate titles. Madame Clara Samuël contributed some English songs in a highly artistic manner.

The programme of Sir Augustus Harris's second operatic concert on the same afternoon was scarcely more interesting than that on the previous occasion; but mention may be made of Madame Armand's introduction of an air from Ambroise Thomas's pleasant opera 'Psyche,' which, now that short lyrical works are in vogue, might be advantageously introduced at Covent Garden; and of Herr Alvary's revival of an air from Méhul's 'Joseph,' a splendid work, which, unfortunately, by reason of its subject, cannot be performed here. Frau Moran-Olden, who has for many years occupied a distinguished position in Germany as a dramatic soprano, displayed her full and rich voice in Weber's *scena* "Ocean, thou mighty monster."

On Friday afternoon the annual orchestral

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concert in connexion with the London Academy of Music took place in St. James's Hall, and may be regarded, on the whole, as extremely successful. Under the direction of Mr. A. Pollitzer, bright and spirited performances were given of overtures by Weber and Auber, and two movements from Mendelssohn's 'Scotch' Symphony. In Gounod's impressive motet 'Gallia,' and an air from 'Aida,' Miss Teresa Blamy displayed vocal capabilities which should in due course enable her to win a high position in her profession; and words of encouragement may be bestowed on Miss May Rosslyn (contralto), Miss Kate Bruckshaw and Miss Alice Hayman (pianists), and Miss Alice Maud Liebmann and Miss Stella Fraser (violinists).

In the evening a successful concert was given at St. James's Hall by Miss Frida Scotta, a young violinist of far more than average ability. She gave beautifully finished performances of Handel's familiar Sonata in A, which might now give way to some other number of the set, and Saint-Saëns's Rondo Capriccioso in A minor; and was joined by Miss Muriel Elliot and Master Gerardy in a remarkably fine rendering of Beethoven's Trio in B flat, Op. 97.

The pianoforte and vocal programme of Señor Sarasate and Madame Berthe Marx on Saturday afternoon was largely composed of music by M. Saint-Saëns, including the Duet Sonata, Op. 75, a brilliant and effective work; the Concertstück, Op. 20; and a pianoforte 'Étude en Forme de Valse.' A manuscript Suite for piano and violin by Goldmark, Op. 43, was performed for the first time, and made no particular impression. It is in four rather vaguely constructed movements, and the themes are, for the most part, uninteresting. The composer should certainly subject it to revision before publication.

The scheme of the Richter Concert on Monday evening included an overture entitled 'Une Nuit à Carlstein,' by Zdegnó Fibich, a composer of Bohemian birth, who was only known in this country by a Pianoforte Quartet in E minor, Op. 11, which was introduced at Sir Charles Halle's concerts and the Popular Concerts in 1883, and has since been several times repeated, owing to the strong infusion of national colouring and its general effectiveness. The present overture is an attempt to illustrate, or rather to suggest by means of music, a legend of the fourteenth century, which has served as the foundation of a comedy by Vrchlický. The Castle of Carlstein, near Prague, is inhabited by a number of knights and nobles of studious and ascetic tendencies, no woman ever being permitted to set foot within its walls. The overture consists of an elaborate introduction, followed by an *allegro con cortesia*, also planned on an extensive scale, but in strict symphonic form. The melodious second subject, which bears a curious resemblance to a theme from the *scherzo* in Dvorák's Symphony in G, may be taken to represent the female element, which eventually is victorious. Fibich's overture cannot be safely judged at a first hearing, and the impression it produced was but moderately favourable. The symphony on this occasion was Schumann's in B flat, No. 1, which was, on the whole, very finely played. Mr. Andrew Black continues to make progress as a Wagnerian vocalist, his rendering of 'Wotan's Abschied' and 'Hagen's Wacht' being wholly commendable.

Signor Buonamici gave a pianoforte recital before a small audience at the Princes' Hall on Tuesday afternoon. He played some of Chopin's Studies and some other minor pieces fairly well, but his rendering of Beethoven's 'Waldstein' Sonata had little to recommend it.

The Musical Guild gave their last concert for the present season at the Kensington Town Hall on Tuesday evening. The programme was interesting, and included Spohr's rarely heard Septet for piano and strings, Op. 147; Dvorák's Terzetto for two violins and viola, Op. 74; and

Schumann's Trio in D minor, Op. 63. The next series of concerts will be given in November and December, when more attention may be bestowed upon them than is possible at this busy period of the year.

Of the concerts of Wednesday the most noteworthy was that of Sir William Cousins, in the afternoon, at St. James's Hall. The programme included a manuscript Sonata in A minor for pianoforte and violin, musicianly but rather uninteresting, by the concert-giver, and three movements of his Trio in C minor, the composer being assisted by M. Émile Sauret and Signor Piatti. Another noteworthy item was a selection of two pieces for viola d'amore by Marais and Boisdéffre, admirably played by M. van Waefelghem. Among the artists who took part in the concert were Mlle. Antoinette Trebelli, Mlle. Elena Leila, Miss Gwladys Wood, and Mr. W. Shakespeare.

Musical Gossip.

THE engagement of Herr Emil Steinbach, of Mayence, to conduct the forthcoming performances of Wagner's 'Tristan und Isolde,' 'Die Walküre,' and 'Siegfried' at Covent Garden will give more interest to the Wednesday cycle of the Bayreuth master's works than appeared probable a few days ago. Herr Steinbach is reported to be an excellent musician, and well qualified for the duties he has undertaken to perform.

Two choral rehearsals for the performance of 'The Golden Legend' at the Crystal Palace next Saturday have already been held at Exeter Hall, and the third will take place on Monday evening. The Handel Festival Choir is said to be in splendid form, and an almost ideal interpretation of Sir Arthur Sullivan's work is anticipated.

ATTENTION may again be drawn to the unique programme of Mr. Edgar Haddock's third concert at the Steinway Hall on Monday afternoon next, the whole of the items being compositions by English musicians not previously heard in public. Among those represented will be Mr. F. K. Hattersley, Prof. Villiers Stanford, Mr. J. F. Barnett, Dr. A. C. Mackenzie, Mr. Algernon Ashton, Dr. W. Creser, Sir Walter Parratt, Mr. Edward German, and the concert-giver.

DR. A. C. MACKENZIE concluded his exceedingly interesting series of lectures on Verdi's 'Falstaff' at the Royal Institution last Saturday, dealing with the final scenes of the opera, and paying a high tribute to the personal qualities of the *doyen* of composers. When the time approaches for the presentation of 'Falstaff' in London, which we fear will not be this year, the substance of these lectures should be made available for general perusal.

PERFORMANCES NEXT WEEK.

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| MON. | Mr. Edgar Haddock's Concert, 3, Steinway Hall. |
| — | Mr. Strelitzki's Orchestral Concert, 3, Portman Rooms. |
| — | Royal Academy of Music Students' Concert, 3, St. James's Hall. |
| — | Miss Alice Fairman's Concert, 3, Collard & Collard's Rooms. |
| — | Madame Roger Mifles's Concert, 3, Princes' Hall. |
| — | Richter Concert, 8.30, St. James's Hall. |
| — | Covent Garden Opera, 8.30, 'L'Amico Fritz.' |
| TUES. | Miss Edie Reynolds's Concert, 3, Erard's Recital Room. |
| — | Miss Marian Davis's Concert, 3, Collard & Collard's Rooms. |
| — | Concert in aid of a Royal Academy Student, 3, Steinway Hall. |
| — | M. Pucierewski's Pianoforte Recital, 3, St. James's Hall. |
| — | Miss Harding's Concert, 3.30, Grafton Gallery. |
| — | Mr. Edwin Holland's Concert, 8, St. George's Hall. |
| — | London Organ School Concert, 8, Portman Rooms. |
| — | Mr. Lawrence Keble's Vocal Recital, 3, Steinway Hall. |
| — | Mr. Braxton Smith's Concert, 8, St. Martin's Town Hall. |
| — | Miss Georgina Ganz's Matinée Musicale, No. 18, Carlton House Terrace. |
| — | Covent Garden Opera, 8, 'Roméo et Juliette.' |
| WED. | Signor Romano's Concert, 3, Collard & Collard's Rooms. |
| — | Mr. Walter Wadham's Vocal Recital, 3, Steinway Hall. |
| — | Karol Koczwalski's Pianoforte Recital, 3, St. James's Hall. |
| — | Madame Van Hulst's Concert, 3, No. 68, Great Cumberland Place. |
| — | Mr. Lehman's Concert, 8, Steinway Hall. |
| — | Mr. Hayfield Seamer's Concert, 8, Highbury Athenæum. |
| — | London Sunday School Choir Festival, Crystal Palace. |
| — | Covent Garden Opera, 8, 'The Flying Dutchman.' |
| THURS. | Sir Augustus Harris's Operatic Concert, 3, St. James's Hall. |
| — | Miss K. Poyntz's Concert, 3, Collard & Collard's Rooms. |
| — | Miss Nonni Lorenzi's Matinée Musicale, 3, Erard's Recital Rooms. |
| — | Madame Caravoglia's Concert, 3, Prince of Wales's Club. |
| — | The Maggie Minstrels' Concert, 8, Princes' Hall. |
| — | Mr. Albert Bach's Loewe Recital, 8, Steinway Hall. |
| — | Mrs. Henschel's Recital of English Song, 8.30, St. James's Hall. |
| — | Covent Garden Opera. |
| FRI. | Miss Hurst's Concert, 3, Collard & Collard's Rooms. |
| — | Miss Verne's Pianoforte Recital, 3, St. James's Hall. |

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| FRI. | Miss Donste de Fortis's Concert, 3, Princes' Hall. |
| — | Mr. R. Jagroff's Concertina Recital, 3, Steinway Hall. |
| — | Covent Garden Opera. |
| SAT. | Señor Sarasate's Violin and Pianoforte Recital, 3, St. James's Hall. |
| — | Miss Rosa Olitzka's Concert, 3, Princes' Hall. |
| — | Performance of 'The Golden Legend' on the Handel Orchestra, 3, Crystal Palace. |
| — | Postman's Seaside Rest Concert, 8, St. James's Hall. |
| — | Covent Garden Opera. |

DRAMA

THE WEEK.

DRURY LANE.—'Les Plaideurs,' par Racine. 'Le Malade Imaginaire,' par Molière. 'Un Père Prodigue,' Comédie en cinq Actes, par Alexandre Dumas fils. 'Par le Glaive,' Drame en cinq Actes et sept Tableaux, par Jean Richepin. LYRIC.—Performances of 'La Duse,' 'The Doll's House,' HAYMARKET.—Afternoon Representation: 'An Enemy of the People,' a Play in Five Acts. By Henrik Ibsen.

WHATEVER may be the cause, the Comédie Française seems to have descended one or two degrees from its former high estate. Though the most numerous body that has so far visited London, the present collection of *sociétaires* and *pensionnaires* is not the most distinguished. During the famous visit of 1870 the smallest parts in the *répertoire* were played by artists of European reputation. Artists of European reputation are now scarce in the Théâtre Français. M. Got brings, it is true, his brilliant reputation; but M. Got owns to over seventy years, and has abandoned many of his old characters. Mlle. Jane Hading, who is as yet only a *pensionnaire*, is "created of every creature's best." She has not, however, the imaginative power nor the ripe and illustrious method of Sarah Bernhardt. M. Coquelin cadet has not the rare gifts of M. Coquelin aîné, M. Boucher cannot replace Delaunay, and the seat of Bressant is unfilled. Not wholly to the disadvantage of the company is it that it is unprovided with stars. *Ensemble* is the gift on which it should pride itself most, and that it may still claim. It has some good, and one or two excellent actors. It is possible, moreover, that the preference awarded the company of a score years ago over that of the day is but an outcome of that disposition to praise the old at the expense of the new which is one of the most familiar attributes of human nature.

Putting on one side the prologue, 'Salut à Londres,' written by M. Claretie and recited by Mlle. Reichenberg, the only novelty in the opening night's programme consisted of the 'Cérémonie' introduced at the close of 'Le Malade Imaginaire.' Common enough in France, this reception of Argan into the Faculty of Medicine has not, so far as we are aware, been exhibited in England. Whose is the authorship of the rhymed macaronic verses, strangely blended of Latin, French, and Spanish, with, in the present case, a mild and complimentary infusion of English, is a matter of little consequence. The verses themselves and the whole "ceremony" constitute the *troisième intermède* introduced into a piece announced as a *comédie-ballet*. Features such as the entry of the *porte-seringues* disappear. The spectacle of the whole of the members, male and female, of the Comédie Française dressed in the scarlet robes, trimmed with ermine, of Doctors of Medicine was, of course, quaint as well as pretty. The busts formerly employed of Shakespeare and Molière were once more called into use.

The presentation of 'Les Plaideurs' proved dull, the only feature in it of interest being the familiar impersonation by M. Got of

L'Intime. Little of the dialogue caused any great effect, and the famous and ferocious proffer of Dandin—the idea of which is taken from 'Le Roman Bourgeois'—to Isabelle, passed unnoticed:—

DANDIN. N'avez-vous jamais vu donner la question?

ISABELLE. Non; et ne le verrai, que je crois, de ma vie.

DANDIN. Venez, je vous en veux faire passer l'envie.

ISABELLE. Hé, Monsieur, peut-on voir souffrir des malheureux?

DANDIN. Bon! Cela fait toujours passer une heure ou deux.

It was otherwise in 'Le Malade Imaginaire,' with the somewhat kindred *gentillesse* of Thomas Diafoirus to Angélique: "Je vous invite à venir voir, l'un de ces jours, pour vous divertir, la dissection d'une femme." This was received with roars of laughter. The whole of this piece was greeted with laughter and applause. The Argan of M. Coquelin *cadet* is, as it ought to be, Rabelaisian, but is not otherwise noteworthy; the remaining impersonations were conventional and adequate.

'Le Père Prodigue' introduced M. Febvre in his familiar character of Le Comte de la Rivonnière, Mlle. Reichenberg as Hélène, and Mlle. Pierson as Madame Godefroy; while 'Par le Glaive,' by M. Jean Richepin, revealed M. Mounet Sully as Pietro Strada, and Madame Bartet as Rinalda.

Signora Duse's incursions into Scandinavian drama have revealed no new facet of her talents. It is, indeed, less as interpreter than as possessor of an exquisite method that she wins recognition. In whatever part she appears the perfect repose, grace, and beauty obtain our admiration. There is, however, none in which she disturbs existing reputations. After the first astonishment is past we return to old allegiance and worship at the former shrine. Sarah Bernhardt remains the ideal *Fédora*, and Desclée the original Marguerite Gautier. The charm of method which in her early efforts exercised so overpowering an influence, is still felt—is as perceptible even in Nora Helmer as in Marguerite Gautier. The conversations with Mrs. Linden have irresistible vivacity and variety. The actress sits on a stool at the feet of her friend, kisses her with caressing tenderness, hugs her, and plays all sorts of tricks, all of them delightful, and some of them fantastic. We are less impressed, however, by her unrest than by her seductiveness, and, while admiring her petulance, are not convinced of the necessity for her sacrifice. Add to this that she exhibits in the piece no pathos, and that she leaves the tarantella undanced, and the fact that she is not Ibsen's Nora seems patent.

Mr. Tree has been wisely inspired in producing 'An Enemy of the People.' Ibsen's famous defence of himself and arraignment of his foes (in this case constituting something not far short of universal humanity) proves thoroughly susceptible of dramatic presentation, and Ibsen's irony, philosophy, and paradox receive added significance. Got up as a middle-aged Ibsen, Mr. Tree acted capitally, and the performance was an intellectual treat. In a good cast Mr. Kemble, Mr. E. M. Robson, Miss Lily Hanbury, and Mrs. Wright were conspicuous.

Dramatic Gossip.

'THE TAMING OF THE SHREW' is the piece with which Daly's Theatre will open, and not 'The Foresters,' which may even be held over until next season. 'The Last Word' and a new comedy called 'Love in a Tandem' are promised, and Miss Rehan will also play Julia in 'The Hunchback.'

'ST. RONAN'S WELL,' a four-act adaptation, by Messrs. W. H. Pollock and Richard Davey, of Scott's novel, was given on Monday afternoon at the Trafalgar Square Theatre. Some liberties were taken with the story, which, in addition to its date being altered, is provided with a happy termination. The comic scenes and characters are effective, though some compression seems required. Miss Annie Rose played Clara Mowbray, Miss Sylvia Grey was Hannah Irwin, and Miss Alexes Leighton, Meg Dods. The reception was favourable.

'THE YOUNGER SON,' by Mr. R. S. Sievier, produced at an afternoon representation at the Gaiety, is a most amateurish work, complicated in intrigue, obscure in action, and cumbersome in construction. Miss May Whitty, Mr. Abingdon, Mr. Eric Lewis, and Mr. Herbert Waring did their best to assign vitality to the characters.

AMONG the exponents of the promised Adelphi drama will be Miss Elizabeth Robins, Miss Gertrude Kingston, Miss Fanny Brough, Mr. Charles Warner, Mr. Arthur Williams, and Mr. Cartwright.

For the concluding nights of his season Mr. Wyndham has revived 'David Garrick.'

THE experiment at Terry's of producing five original plays each in one act has collapsed at the end of a week, adding one more to the innumerable fiascos of the last few months.

'BESS,' a three-act drama by Mrs. Oscar Beringer, given for a charitable purpose at the St. James's on Monday afternoon, tells a painful story of a mother taking on herself the guilt of a murder committed by her son. In the end the young coward confesses and commits suicide. It was powerfully played by Miss Genevieve Ward, Mr. H. V. Esmond, and Mr. W. H. Vernon, lighter characters being assigned Miss Esme Beringer, a daughter of the author, Miss Kate Phillips, Miss Forsyth, Mr. Beveridge, and Mr. Seymour Hicks.

THE death is announced of Louis Charles Adrien Lesot de la Pennerie, better known by his stage name of Lacerzonnière. Born December 11th, 1819, and educated at Chauny (Haute-Marne), he was at first engaged in trade, which he quitted for the stage. After appearing in small parts at the Gaité, and passing a year at the Conservatoire, he joined successively the companies in Bourges, Nevers, Orléans, and Belleville, whence he passed in 1842 to the Ambigu Comique. His association with the Théâtre Historique, where he was entrusted with the heroes of the dramas of the elder Dumas and Soulié, raised him to an eminence he long maintained. La Môle in 'La Reine Margot' was, perhaps, his greatest character; but he was seen to high advantage as Dubosc and Lesurques in 'Le Courrier de Lyon,' and many other important parts. He married Mlle. Perrier, an actress of some reputation, and after her death in 1859 an actress of the Gaité.

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